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NOVEMBER 1991

WIZARD©

No. 3

THE GUIDE TO COMICS

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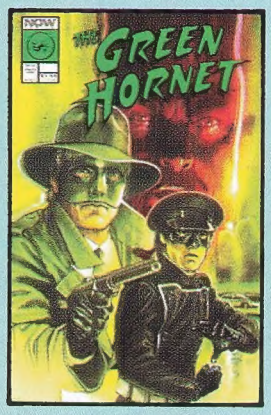

THE GREEN HORNET #4

Written by Chuck Dixon
Penciled by Tod Smith
Inked by David Mowry
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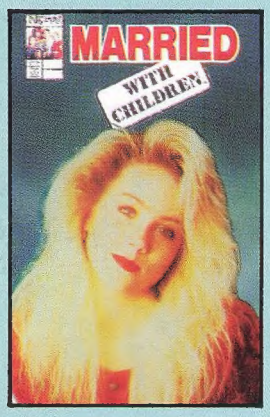

MARRIED . . . WITH CHILDREN #4

Written by Marc Hansen
Penciled by Tom Richmond
Inked by David Mowry

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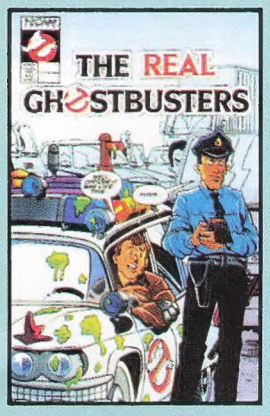

THE REAL GHOSTBUSTERS #2

Written by Barry Petersen & Shannon McCutcheon
Penciled by Neil Grahame & Various
Inked by Jim Brozman & Various

THE REAL GHOSTBUSTERS new monthly series! Part two of the four-part "Tobin and the Maze of Time" story! GAMES, PUZZLES, CONTESTS, and PIN-UPS! FUN FOR THE WHOLE FAMILY! More "Health & Safety" tips from Egon Spengler.

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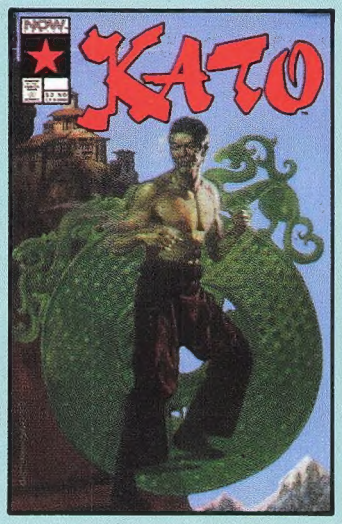

Written by Mike Baron
Illustrated by Brent Anderson
Inked by Enrique Villagran
Cover by Brent Anderson

This is it! The continuing adventures of KATO's trip to China. This is Hayashi Kato, who was portrayed by Bruce Lee in the sixties GREEN HORNET television show. Don't miss KATO! Sure to be one of the hottest books this fall.

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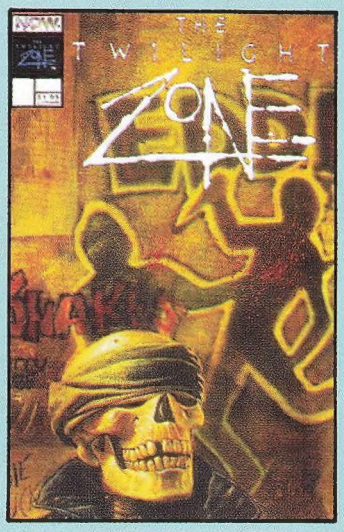

THE TWILIGHT ZONE #2

Written by J. Michael Straczynski
Penciled by Todd Fox
Inked by Enrique Villagran

This story is written by one of the writers of THE TWILIGHT ZONE TV series and illustrated by the highly acclaimed art team of ALIAS:! Our story is a sociological thriller involving a writer who thinks he has seen it all.

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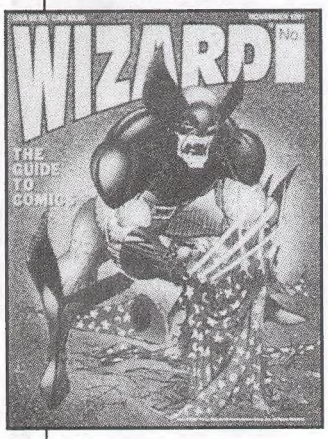
NOVEMBER 1991



ABOUT OUR COVER

Wolverine has just been sighted slashing a Wizard cape to pieces. Looks like our friend Poof! The Wizard has gotten away safely. Wolverine can be found in his own monthly series, X-Men, and popping up all over the Marvel Universe.

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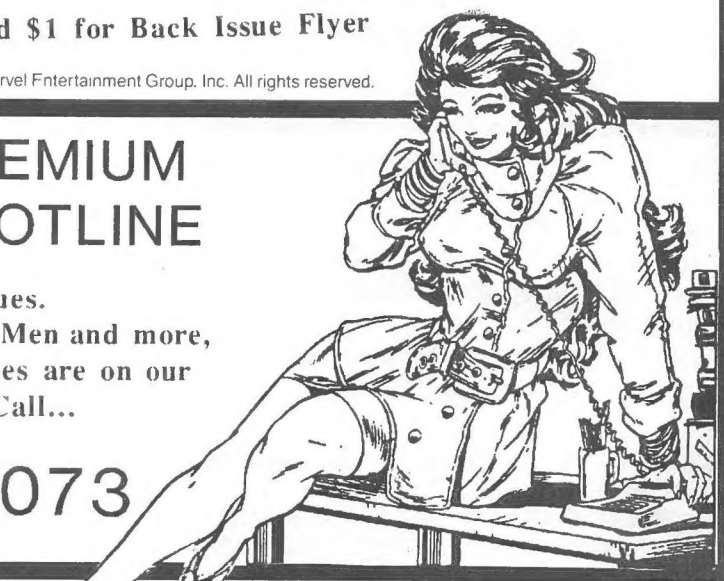

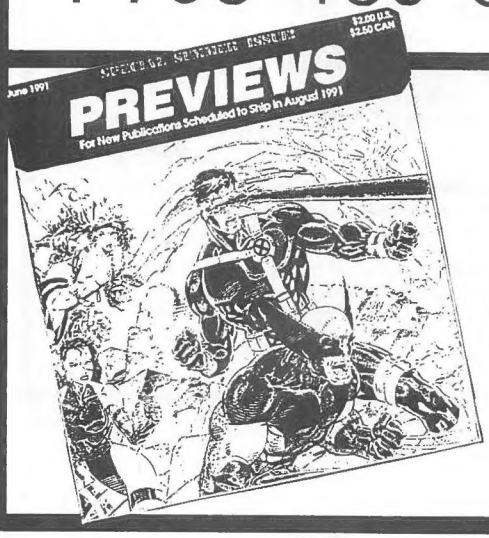

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WELCOME TO WIZARD #3

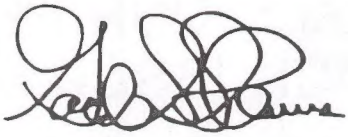
What's up? I called a few comic shops around the country today to find out when the new WIZARD will be in. The replies I received ranged from, "Not soon enough," to, "We just sold out." I spoke to a shop in Long Island that told me WIZARD was selling better than X-Men. Well, I don't know about that; but, sales on Wizard have been tremendous.

Mind you, these anonymous calls I make are not phranks. Well, sometimes I'll throw in a few jokes, but they don't do any harm. I think it's funny when I test their knowledge of Wizard, see if they've been reading it. I'll tell ya, some retailers really impressed me, they are turning to Wizard for all their comic book information.

Issue #4 is being started in a few days, just long enough for me to catch a few rays and zzz's. As you can see from my picture I'm white as a ghost. It's a moral imperative that I get away from my computer, my fingers are almost fused to the keyboard. I can't wait, I just picked up some nice seats for the STING concert in Madison Square Garden.

In Issue #4 we have some great features planned in addition to this month's new Letter's Page and Market Watch. We've read thousands of requests and each month we try to fill as many as we can. I assure you, if you wrote us a letter, I read it. You will see your requests filled, so feel honored, we listened to you.

Sincerely,



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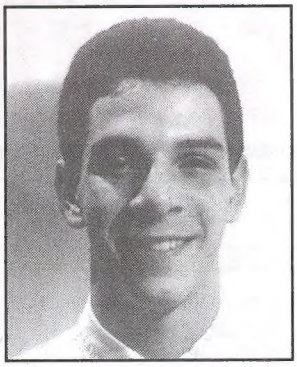


THE WIZARD OF CARDS

by
STEPHEN SHAMUS

Hello again.

This month we're going to discuss the current trend in the sports card market. The new fad is limited edition, premium quality cards, with all sorts of bonuses, autographs and holograms. The companies realized that the competition was getting fiercer and to compete, they all had to come up with a new, fresh idea. First it was Classic with draft pick sets. They started the set in 1990 with a limited production of 150,000 sets, and now the premiere edition of the baseball picks sells in excess of $20. Classic continued its trend in 1991 by releasing a football set, however, with a twist. They signed exclusive contracts with two of the hottest picks in the NFL draft, Rahib "Rocket" Ismail, and #1 pick Russell Maryland. They then announced a limited basketball draft picks set, which would have exclusives with #3 pick Billy Owens, and #4 DiKembe Mutombo. Classic has just recently announced that they signed an exclusive in their upcoming hockey draft picks set. This guy is none other than Eric Lindros, the highest touted prospect since the magnificent Mario Lemieux (Score will still have Lindros in their set).

Topps joined the fun by issuing a Stadium Club Baseball set. A premium quality card with extremely limited production. The issue was so popular, rumor has it Topps will 2nd print the baseball, however will indicate the 2nd print on the card, thus, there should be a substantial increase in value of the first prints. Due out soon is Stadium club Baseball series 2 and Stadium Club Football. Topps also recently announced they will produce a Stadium Club hockey.

Fleer added to the confusion by issuing an Ultra set. This is the first regular issued set to contain four photographs on one card. Fleer has also said a Football Ultra is on the way.

Donruss started in 1990 with Leaf and continued its winning tradition this year. Donruss, however, just added a new line called Donruss "Studio Cards." These are black and white studio shots of all the top stars and rookies. These have a pink border, and the backs contain personal info as well as some career info, no stats. With production comparable to Leaf, this set is sure to be a winner.

Pro Set has added a new line of football due out soon called Platinum. This high quality card is limited to less than 10,000 cases. These cards are sure to be a hit, and Pro Set is limiting dealers to a one case maximum. The Platinum set will be issued in two series, similar to the regular Pro Set issue.

With all these new "high end" cards coming out, one may ask where will it all end? Or will it even end? These cards do look great, but they are very expensive, especially compared to the regular issue cards. However, for now, people don't mind spending the extra money if they know they are getting a quality product that wasn't printed in the zillions, like the regular issue cards. Have fun adding these new gems to your collection!

FILLING BIG SHOES

THE WIZARD'S PATRICK DANIEL O'NEILL CHATS WITH

ERIK LARSEN

In the upcom Spidey goes out

Twice in the past two years, Erik Larsen has been in the unenviable position of following Todd McFarlane on the adventures of Marvel's favorite webslinger. He replaced McFarlane as artist on *Amazing Spider-Man* when the fan-fave went on to write and draw *Spider-Man*; now, with McFarlane dropping the top-selling Spidey book, Larsen has been asked to be one of the first creators to come in and do a story "arc" as the title moves into its new format, a "mini-series within the series" riff.

LARSEN: I'm doing a five-issue run on *Spider-Man* that starts with #19 and runs through #22. I'm writing and inking it myself. It's all-new; all-fun!

At this very moment, as we're speaking, I'm doing an inventory story for *X-Force* that Rob Liefeld plotted and Fabian Nicieza will be scripting. I'm doing a *Lobo* mini-series that I just got the plot for. I haven't started on it yet, because of *Spider-Man* suddenly opening up. I'm also supposed to be doing a *Legends of the Dark Knight* story in three parts—writing and drawing that as well.

WIZARD: *Writing your own stuff is fairly new to you, isn't it?*

LARSEN: I started out that way, actually. As a kid, I wrote all my own stories, of course. When I first got started doing stuff for regular comics, I worked for a black-and-white comic called *Megaton*. I did some plotting back then and some scripting of my own stuff, too.

I got away from that as I got further into the field. I hadn't really written for a while, and last year I did a three-parter for *Marvel Comics Presents* with Wolverine and Spider-Man. I kind of liked doing it again. Since then, I've written another Wolverine story that I *didn't* draw, that will be coming up one of these days, drawn by Chris Marrinan of *Dr. Strange* and *Wonder Woman* fame. He did a bang-up job. It's not quite done—he hasn't finished the pencils, I haven't finished the script.

It makes the drawing part more fun, because know what to look forward to.

ing "Revenge of the Sinister Six" and recruits the new Fantastic Four.

WIZARD: *When you write something you're drawing yourself, do you start out with a written plot?*

LARSEN: Yeah, I have to, because I'm working with editors and editors want to see that. They don't want to just have pages coming in and not know what's on them. "Hey—what's this? You can't have Spider-Man's arm torn off!" They want to know what's going on and have some sort of control.

WIZARD: *Is that plot fairly tight? Fairly loose?*

LARSEN: I'd say loose is as good a description as any.

WIZARD: *Does it read like just a classic high-concept sentence? "So-and-so meets the villain and they fight"?*

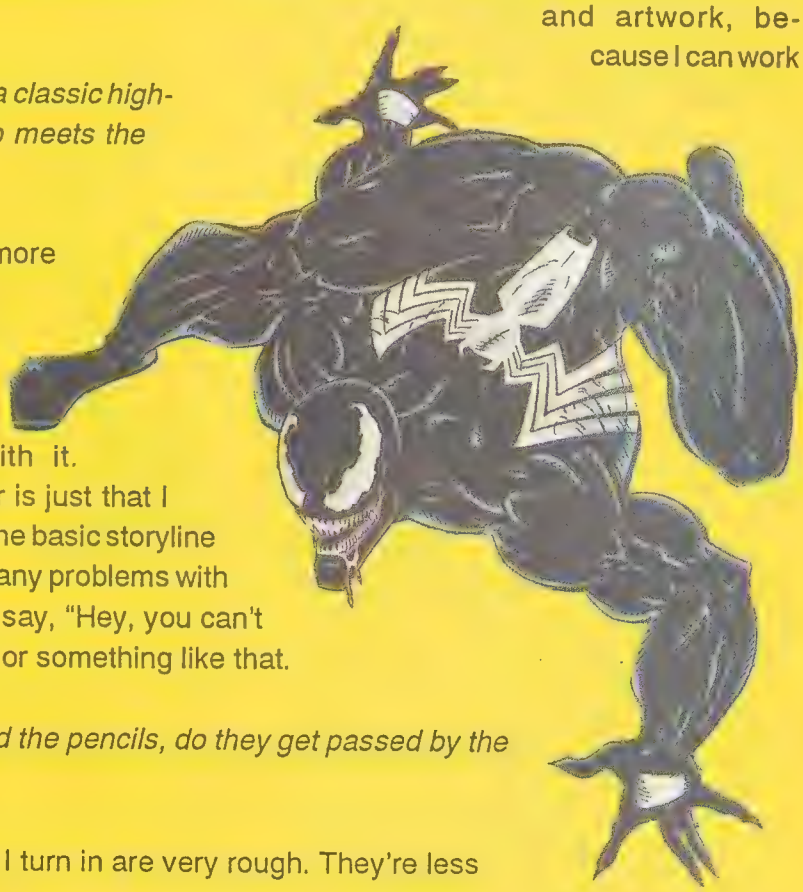
LARSEN: It's usually a little more involved than that—about a page and a half of writing; not too terribly involved, because I know what I'm going to be doing with it. What I need to show the editor is just that I know what I'm doing and what the basic storyline is. They need to know if there's any problems with my basic concept, so they can say, "Hey, you can't use this character this month," or something like that.

WIZARD: *When you've finished the pencils, do they get passed by the editor as well?*

LARSEN: Actually, the pencils I turn in are very rough. They're less than layouts—because I'm inking it as well—and I do most of my drawing on top of those roughs in ink. I just need the bare bones construction I would be doing for myself if I were doing full pencils.

I send the editor those, along with the script, and get it lettered on the boards. That way, I don't have to draw a lot of stuff that I would have to if I were just pencilling it. There's background stuff that I don't have to put in because it will be covered by the word balloons.

I think you get a better balance of copy and artwork, because I can work



"Every artist thinks in a different fashion."

the balloons in so they don't intrude as much as they would if I had just drawn it and a writer placed the balloons.

WIZARD: *It's been suggested to me that some artists who write their own stories have a tendency to design their pages so that each page works more as a total image than as a story-telling unit. Do you find that true?*

LARSEN: You try to strike a balance. There are several things I think about a lot. The people who buy this stuff often flip through it first to decide whether they're going to buy it, so I give them some neat stuff to look at.

I really don't know how to answer that question. Sometimes I think about it a lot, sometimes I'm just drawing the story. Generally, I'm just trying to have fun with it.

WIZARD: *Once you have an approved plot, do you do thumbnails or some other sort of breakdowns before you begin pencilling?*

LARSEN: I almost always just go right on the boards. A few times I've done layouts for myself; sometimes if I'm really stuck on something, I'll sit down and draw out a couple of different versions—but I sometimes do that full-size.

On the story I'm doing right not, I just did four different splash pages—but they're all so rough, most people wouldn't know what they are anyway. I'll just keep the one I like and set the others aside.

WIZARD: *The five-issue Spider-Man arc can you give us a quick couple of sentences on what it's about?*

LARSEN: Last summer, I drew a six-issue story in *Amazing Spider-Man* called "The Return of the Sinister Six"; this is "Revenge of the Sinister Six." Doctor Octopus sort of betrayed the group last time, so this time they decide to kill him. It's a lot more involved than that...it'll develop into a reconstructed Sinister Six; Sandman's working his way out of it, because he's a

good guy, now. We've been talking about replacing him with the Sandwoman from *Thor*, or maybe Hydroman, because he has a similar kind of power. The story mostly involves Spider-Man finding out he can't actually beat six guys; throughout the five issues, he gets his head handed to him a couple of times. Spidey goes out and recruits his own group to combat these guys — the new Fantastic Four.

WIZARD: *When you're writing for someone else, as you did for Chris Marrinan, does the process change? Does even the thought about how to do it differ?*

LARSEN: It's a little more complete than it would be for myself, because I can interpret my own stuff — while I can't expect him to read my mind. Generally, when I'm working with someone else, I call the artist and ask what he'd like to draw and what he hates to draw — to get that in my mind before I even start.

WIZARD: *When you're asked to work on something like the Spider-Man arc or a Wolverine story, does the editor ever suggest to you the kind of story, or the thrust, or the theme he'd like to see?*

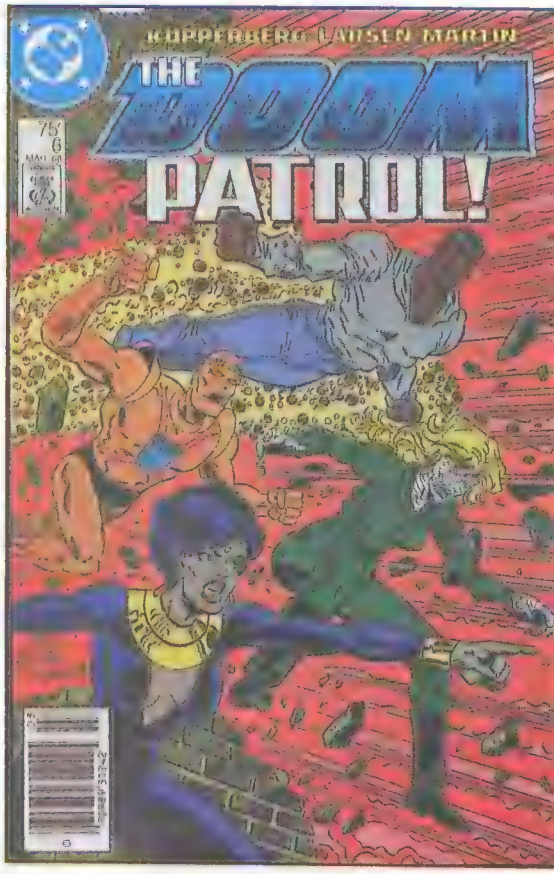
LARSEN: He might, in some cases; in these, he didn't. I really haven't been doing the writing that much or that long for there to have been that kind of interplay between me and the editor, generally. It's been me coming to the editor with story ideas, after he's said he'd like me to do something.

But he can always say, "No, don't do that."

WIZARD: *In working with another artist, are you ever surprised by what you get in the pencils? Is there ever a niggling thought in the back of your mind, "Gee, I wish I could have pencilled this myself. I would have done it differently."*

LARSEN: I'm surprised and generally I like being surprised. Every artist thinks in a different fashion and along different lines. There are many whose work

Erik has also worked on The Doom Patrol & New Teen Titans . . .



. . . and will work on X-Force, Lobo, Batman, Wolverine & Nova.

I find predictable and they don't surprise me anymore. Chris Marrinan surprises me — he'll choose shots and angles that I wouldn't choose; he'll design characters in a way that I wouldn't think of. I enjoy it from that perspective; it's an entirely different process. I didn't come into it with a whole lot of expectations in terms of how I would have done it myself — and because it was tailored to Chris, because of what he wanted to do, it wasn't a situation where I found myself saying, "Boy, I should have been drawing this story," because it was *his* story.

WIZARD: *What are the basics of that Wolverine story?*

LARSEN: I don't want to give to much away. There's a lot in that story that can't be given away — I don't think I better say a whole lot about it. It takes place in Africa; basically, Wolverine goes on vacation and finds out he doesn't get much of one. The guest star isn't revealed until the third chapter.

WIZARD: *You're now in a situation a lot of comics creators would want to be in: You're picking and choosing your projects; you're writing some of them; you're drawing some of them; you're writing and drawing some of them. What's Erik Larsen's next step?*

LARSEN: I think it's getting a long-term assignment on one book and sticking with it for years and years.

WIZARD: *Earning lots of royalties?*

LARSEN: That's never been a big concern of mine. I've never been a very money-oriented person; I've mostly been a "this would be fun" type in choosing what I do. I *do* like Spider-Man, I enjoy being able to write Spider-Man.

When I left *Amazing Spider-Man*, they mentioned a project I've been working on for a long time, which has more worked out on it than any other — *Nova*, as an on-going series or mini-series, whatever. It's been approved as a mini-series and I've been told that if it gets in-house and it's great, it'll go as a continuing series. I've worked that one pretty much through; all this other stuff is not as clearly worked out. It's kind of a shame, really; what tends to happen is that the stuff I really work on doesn't get approved for a while or I'm waiting for things to happen. Then the other projects get needed right away, so I don't have any choice but to do them right away.

Nova's something I definitely want to do. I'm hoping to get to it, but in the meantime, I have do the stuff that's needed immediately. ✪

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AUTHORITY
the AMAZING SPIDER-MAN
ALAS, POOR SPIDER-MAN--
--I KILLED HIM WELL!

by
PAT McCALLUM

This edition of collecting comics in the 90's took forever to write. I pinched a nerve in my neck, making writing (let alone anything else) a major chore. But, being the sole survivor of the planet Krypton, I'll do my best.

The topic this month is about those pesky movie adaptations that pop up from time to time on comic shelves and drive comic fans crazy. How do they fit in with other comics? Are they worth anything? If I collect, say, Star Trek, should I buy the movie adaptation?

One thing at a time. First, they do not fit in with "normal" comics at all. Anything that happens in movie adaptations does not affect regular continuity. Just like what occurs in the actual movie does not affect the comic, nor does the comic adaptation.

Secondly, if you collect a title, Terminator, for instance, and the movie adaption hits the stands, it's up to you whether you want to add it to your collection or not. You don't have to worry about missing an important storyline or anything, since they are self-contained stories.

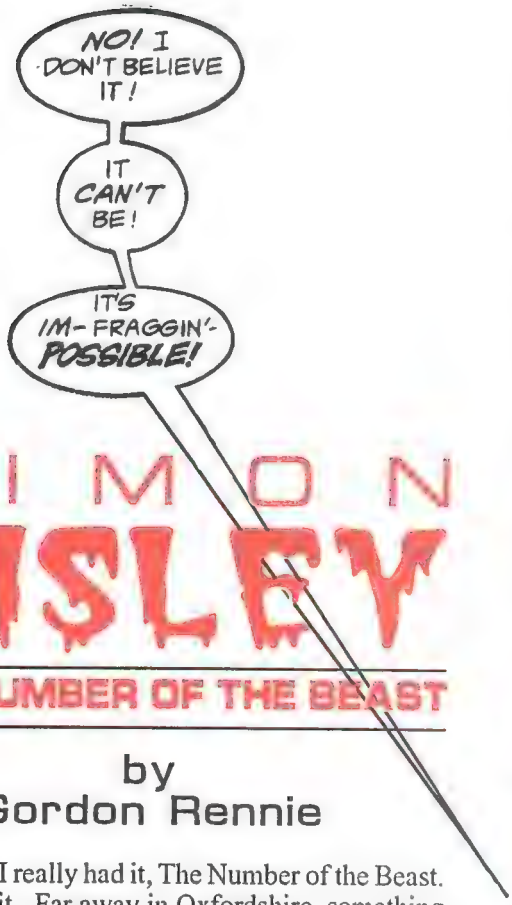
As for the movie adaptation's value, it depends on what you mean by "value." If its how much their aftermarket price increases, it's almost always next to nothing. It doesn't matter if it's based on such blockbuster movies such as Batman, Terminator II, Star Trek or Predator II- they just don't have an aftermarket beyond cover price, since publishers do not give them the attention they deserve. They are usually poorly drawn and scripted, and almost always cut the story down so that it will fit in a certain number of issues.

On the other hand, what movie adaptations have the potential to do is priceless, though it is not handled properly: The power to reach many new readers.

The most important factor is distribution. These issues are usually found only at comic shops and newsstands, but not in the one place where they would be most effective: the theaters. In one exception, some theaters which showed the Batman movie put aside a small section of the theater and displayed the comic adaptation. They sold out instantly. If only 1% of all movie-goers became interested in comics, that would generate hundreds of thousands of new readers.

The next factor we need to take into account are the less than impressive creative teams. Comic adaptations should use such high profile talents as George Perez, Chris Claremont, Jim Lee, Fabin Nicieza and the like. Show the "outside" world what a comic book truly is, a good story with good art, in comic book form, not a badly thrown together book put out to capitalize on a movie's success.

Until the companies decide to handle these books better, they appear to be destined to remain on comic shelves everywhere. Here's hoping that the publishers give it a shot. This industry must constantly introduce new readers and collectors. In-theater movie adaptions are a perfect way to do so!



SIMON BISLEY

THE NUMBER OF THE BEAST

by
Gordon Rennie

Good god! I really had it, The Number of the Beast. So I dialed it. Far away in Oxfordshire, something stirred; something slouched towards the phone, its hour come round at last.

"Hello? Listen, can you hang on a minute? I'm off to the loo."

What a scoop, the ablution of the Beast! While I wait, I notice that I'm going to tape this interview over a Beastie Boys album. Wow, synchronicity in motion or what?

OK, he's back. Simon, is it true that you eat babies?

"Yeah, well, I used to. Not any more. Not after I was in prison the last time. Ha ha ha..."

Simon Bisley: The Biz; The Beast; King Cannon, comics god of metal mayhem, a brush wielding barbarian whose throbbing artwork blows away all the competition and whose covers can kill at twenty paces. We're talking about monsters here. Mr. Monster to be exact.

His voice is suspiciously quiet over the phone. It doesn't fool me. What will I hear if I ever play the interview tape backwards? Terrible things, no doubt. But down to business.

Simon, lets talk about the real issues affecting comics today. What about big guns?

"They're great, aren't they? But they're really a joke, it's just funny seeing a guy with a great gun. The problem with Judge Dredd is that he has such a small and boring little gun. He'd be much more popular in America if they gave him a big Gatling gun for a weapon."

I take a chance now. Say truth and shame the devil, that's what I always say. Simon, why do you always seem to draw robots, barbarians, and robots that look like barbarians?

"Are you having a dig at me, like?"

My whole life flashes before me over the phone. "No, I like robots. They have a lot of power about them. Most people seem to do them like dustbins,

but I see them as war machines with their own anatomy—cables, hydraulics and stuff. You can play about with the human anatomy when you do robots. They're like synthetic human beings. That's how I saw Joe Pineapples in *ABC Warriors*.

And what about barbarians? The best thing about *Slaine* was that while Pat Mills was trying to rehabilitate the fantasy genre by introducing feminism, earth-mother worship and lots of heavy Celtic mythology, you were filling the strip with big hairy men, big naked women and bloody big weapons!

"Yeah well, I like drawing big naked people with big lumps of metal in their hands. I ignored Pat's script for the most part. I knew what I wanted to do and I went for that. I don't think that Pat wanted *Slaine* with muscles and the rest, but in the end it comes down to selling the book and I thought that it would make it appeal to more people, people like me that like that sort of thing."

And what kind of thing is that?

"I like drawing big naked people with big lumps of metal in their hands"

"Women with large breasts. I do like curvy women, so why shouldn't I draw them? I like to draw them whenever it's possible and appropriate. I do like them, don't you?"

I avoid the question. My wife may be reading this.

"I do respect and appreciate women, but I don't give a damn for those people who get all worked up about nudity and breasts and stuff. I think that's all to do with childhood problems with their mothers or something."

Simon Bisley has never contemplated a career as a social worker.

"I liked doing *Slaine* and I think I did some of my best work in it. I'm not much of a storyteller, but I thought there were a few things in it that I was really pleased with. That pull-out poster of Slaine that was in *2000 AD* not so long ago. I think that was one of the best things I've done. But to tell the truth, I never actually read the story when it appeared in the comic. I'm not really into that stuff."

But weren't you in a recent TV program about The Green Man and Celtic mythology?

"Did you see that? I looked like a real plonker, didn't I? I told them that I wasn't interested in that stuff and didn't know anything about it, that it was all Pat's ideas. I was sitting there doing me artwork and this guy was whispering stuff to me that I was supposed to reply to. 'Color is really important in art, isn't it?' or 'Why are you using that particular brush?' I mean, what are you supposed to say to questions like that? I felt like a gorilla in one of those nature programs, with David Attenborough sitting beside me and whispering to the camera. 'Oh, look, he's picked up a mango. I wonder what he's going to do with it.'"

(Oh god, the temptation for a quick and easy wisecrack here...I change the subject quickly.)

Is it true that you're doing a *Terminator* series for Dark Horse?

"Yeah, I really enjoyed doing that. The only problem was that I'm not really allowed to use Arnold Schwarzenegger's appearance as the basis for my Terminator. I'd love to be a Terminator myself. I could walk into car showrooms, shoot the salesman and steal all the best sport cars. I've got a Lotus Esprit, you know. That's how I relax from working. I drive around all day in it. I used to spend about 20 pounds a day just on petrol for it."

Er, I see. How fast do you drive?

"About 70 mph on average. I can go up to about 130 on the motorway but I got caught once. That was another time I wished I was a Terminator."

Work hard, play hard?

"Yeah, perhaps. I think I do more work than any other artist I can think of. The number of comics I'm in, counting covers and the like. I think I take on too much work. People will call me up and ask me to do a cover for them and offer me 2000 quid. I've always got something else to do, but hell—its 2000 pounds! Then they pester me when it's late. They're not scared of me. I'm not going to drive a tank down to their offices and then wipe out their entire family. I'm really not the Arnold Schwarzenegger of comics."

But then why do your characters often look so much like you? I mean, Slaine and Lobo are a pair of mad bastards and you draw them to look pretty much like you. The same GBH haircuts, the same wicked leer, the same leather jackets for heaven's sakes!

"I don't know about that. I'd like to be as strong as them, but I'm really just a skinny, spotty wimp. I used to do weightlifting, though. I think that a lot of artists do the same sort of thing with their work and their characters. Sean Phillips makes all his characters look like him.

They're all Sean Phillips—from psychotic rapists to the little dog in the corner of the picture."

What's everyone got against Sean Phillips? Don't worry readers, we're all part of one big happy family in comics. Really.

Which brings us to *Toxic*. Why did you drop out of working on it, Simon. Wasn't the body count high enough?

"They rejected a cover I had done for them, which I felt kind of bad about. Apparently it wasn't "toxic" enough. It wasn't how they envisaged the comic to be. I got the impression that they wanted me to draw in more of an O'Neill or McMahon style, to throw away the anatomy book and draw with a ruler instead. I've always been a great fan of these guys, though, and it was great to work with them while it lasted."

Anatomy again. You've got a thing about that, haven't you?

"I do think it's very important for an artist to understand it. I like to look at bodies, to understand them. I look at my own body. I look at

other people's. Actually, that was another thing I got locked up for, sneaking into other people's houses at night and inspecting their bodies..."

Despite the *Toxic* fall-out, the rest of the comics world just lusts after young bulging muscles and big guns. I mean, aren't you working on *Judgement in Gotham*, the Judge Dredd/Batman team-up by Alan Grant and John Wagner, featuring not one but two of the hottest hardcases in comics?

"Yeah, it's my kind of script — lots of black humor with a well-hard Batman. It's actually more of Judge Dredd's story, he really carries it along. I mean, Dredd doesn't have a tremendous personality, does he? It's also got the Scarecrow and a really maniac Mean Machine in it."

I take it that this is not another high-brow Batman story?

"There's none of that bullocks about Batman and his hang-ups about his past and his mum and dad dying. It's just him kicking arse. I don't like it when artists get to arty-farty or writers get all clever-clever. Like *Arkham Asylum*, what kind of Batman was that? He was such an absolute wimp. That wasn't my idea of Batman at all.

"I'm also getting sick of all this dark and moody artwork that everyone is turning out. I'm fed up seeing Batman hiding in dark alleys. I've made the art in this as bright as possible. I've got Batman against all these really bright sunset skies, really fiery and hot. It looks like hell and Batman is this black demon with big horns and big black wings. He looks far more ferocious than he does in all those dark, wet stories."

Oooh scary! But you're doing painted artwork on that strip. Don't you think that painted stuff is becoming the blight of comics?

"I get so tired of it. *Judgement in Gotham* is about fifty/fifty inks and paints. I used the inks to keep it moving and mobile. You don't have to paint to produce strong images — look at the tremendous power of *Dark Knight* or Gene Colan's stuff on *Daredevil*. I did *Lobo* in ink because it was so immediate. You could just throw it on the page and it would look brilliant. I did *ABC Warriors* in cheap felt tip pens because that's what I felt most comfortable with then. I could draw with a fag end if I wanted to. Paints can hide bad artwork, especially figures and anatomy, because you can paint over it, smear it or blur it.

There's a few Bisley clones around now. *2000AD* has found two of them, and by the looks of things one of them has already beat you to the idea of painting with a fag end. Horrible stuff, indeed. Do you feel

responsible for inflicting these people on the comic-reading public?

"They piss me off, but then I don't suppose I'm original either. My stuff is a culmination of Frank Frazetta, Richard Corben and Bill Sienkiewicz, so maybe it's good that other people in turn are getting off on my artwork."

Batman and Dredd. What a stupid but brilliant idea, don't you think?

"Things like that are what comics are all about. Team-ups are great fun. I don't know about the *Aliens vs. Predator* thing, though. Those Aliens should have kicked the living crap out of the Predators. The Aliens are pure death. I was really disappointed with the way they were done in the second film and in the comics."

OK, now we're talking. It's time to settle the definitive dilemma in comics. I hit him with it. This is the big one.

Is the Hulk stronger than the Thing, or what?

"The Hulk, I think. I love that stuff, when they fight and they destroy half of New York, and the Hulk lifts up big chunks of the ground and there are still people standing on it. I also know that Lobo is stronger than Wolverine. I'm actually as strong as the Thing. My body is also made of rocks and concrete, but I'm falling to bits because of acid rain and pollution from cars."

What would the ultimate team-up be?

"Arnold Schwarzenegger and Jackie Chan."

I think I've just died and gone to heaven.

Now surprise us. What other characters would you most like to work on?

"Elektra. I'd make her a body-building eunuch-transvestite with very muscular thighs and very large breasts. They would be very important."

YEAH!

"And the Punisher. He's got a big gun and a big chest—everything I like drawing, except there's no women in it. I think he prefers his gun. I wonder what kind of batteries it takes?"

YEAH!

"And the Hulk. I'd make him even greener and meaner, with those little sharp teeth of his. I'd take him back to the Jim Steranko version with a huge barrel chest and those three huge toes on each foot."

YEAH!

Anything else? How about something completely different for you, like *Elfquest* or *Sandman*? What do you say?

Hello, Simon? Simon? Are you still there? ✪

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ALTERNATIVE Collections

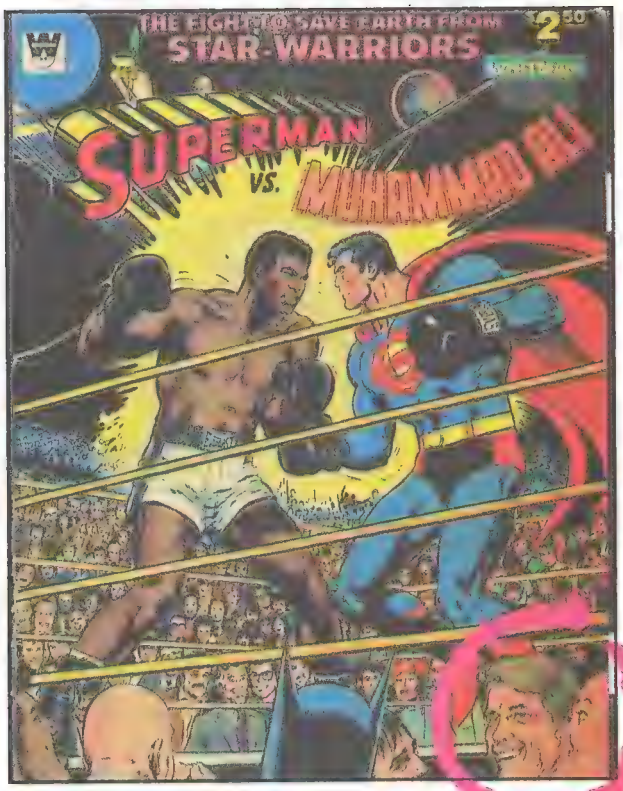
. . . or what to do when you've completed your run of Spider-Man . . .

by Nat Gertler

Once upon a time, comic book collecting was a challenge. In the days before comic shops, conventions, and price guides, tracking down obscure issues of your favorite series could keep a hobbyist occupied for years. Now, if a collector wants a complete set of all thirty years of *Fantastic Four*, all he needs are a telephone and a credit card with an ungodly limit, and he'll be getting those issues in the mail within a week. If he wants to find out all of the books that his favorite artist has drawn, he only need look through a price guide.

For the hobbyist who wants to view collecting as a quest rather than an exercise in wallet-emptying, there are other sorts of collections that can be built. Building these alternate collections can be a lot of fun, because they involve research and talking to people and learning about comics. Here are some examples of special collection types that one can build:

Content-oriented collections — this is building a collection around comics with certain contents or themes. Examples of this might be comics that deal with baseball, or comics that have a U.S. president in them. Sure, there are obvious examples of presidential comics like *Reagan's Raiders*, but building your col-



lection would also involve learning about the issue of *Captain America* that has President Nixon being a plant for an enemy organization, or that the appearances of Jimmy Carter and Gerald Ford on the cover of *Superman Vs. Muhammad Ali* are probably the only authorized comics appearances of presidents. Just pick a theme that is special to you, and you'll end up with a collection that is special to you.

Writer-based collections—while it is fairly easy to find out all the books that a favorite artist has drawn, it is harder to track down the work of a favorite writer. In a way, that's a shame, because the quality of work is more likely to be consistent between different stories by the same writer than by the same artist. So if you like *Foolkiller*, for example, you'll probably find that searching out other comics that Steve Gerber has written will not only be fun but will also get you a lot of entertaining comics. Additionally, because writers are rarely considered "hot" by people who invest in comics, you'll be able to build a good collection much more cheaply than if you focused on an artist.

Foreign language collections — Comic books are popular worldwide these days. Much of the best work from other countries is now available translated into English. However, there is something charming about having a comic in its original language, no matter how incomprehensible it is. There is also something keen about having some of your favorite American comics in other languages, whether it's seeing the X-Men gathered under their Danish name *Projekt X* or seeing Popeye spout Hebrew. Most comic

"Because writers are rarely considered "hot", you'll build a good collection more cheaply than focussing on an artist"

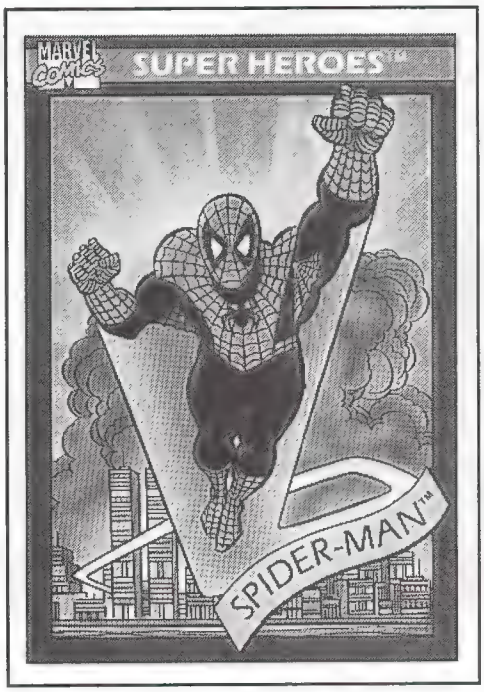
AT RIGHT: A writer whose career spans over two decades; *Dennis O'Neil*. FROM LEFT TO RIGHT: *1971*, O'Neil came to attention for the award-winning Green Lantern/Green Arrow. *1972*, long before Frank Miller, O'Neil "de-camped" the Dark Knight. The 1980's saw O'Neil's lasting changes to the Iron Man legacy. In the 90's O'Neil has won critical acclaim for his controversial re-working of Steve Ditko's The Question.

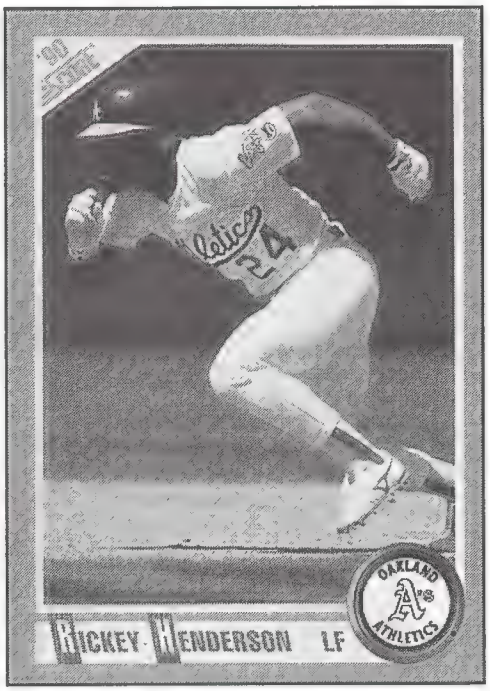
bookshops actually have a few foreign language comics (especially Japanese or Spanish), to get you started. Foreign language bookstores and international magazine stands in the big cities are another source for foreign editions. Plus, once your friends and family find out about your collection, they'll often buy you comics during their trips abroad.

Date collections—Trying to collect every comic book published in a certain month (say, the month you were born) can be a great endeavor. Once you get beyond mainstream Marvel and DC, identifying and locating the issues becomes a real puzzle. Which issue of *Richie Rich Billions* came out that month? Where can you get back issues of *Young Love* or *CARtoons*? (One hint for date collectors: It's a lot easier to find out the cover date of the comic than the actual publication date, which is generally several months earlier. As such, you'll find it a lot easier to base your collection on the cover date, unless you happen to have access to the old files of a comic book or magazine distributor.) This collection will end up being a snapshot of a time in comic book history, and will give you a sense of the breadth of the comics field that looking at endless racks of superhero books won't.

I'm sure that if you think about it, you can come up with a lot of different possible non-traditional collections. Last issues? Issue #137 of every series to go that far? Comics that appeared in *World's Worst Comics Awards*? One appearance of every character in *The Handbook of the Marvel Universe*? The important thing is that in some way, it makes the collection special to you.

And remember, you don't have to give up any other sort of collecting to do this. It will just give you something different to look for when you are in your local comics shop. And it will leave you with a collection that is uniquely yours! ✪





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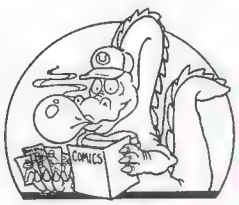

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WIZARD

©1985 Marvel

UNCANNY X-MEN #193

Artist: John Romita Jr.
Writer: Chris Claremont
Publisher: Marvel
Release Date: May 1985

©1985 Marvel

Spider-Man and his Amazing Friends #1: The true first appearance of Firestar, but the story takes place out of normal Marvel continuity.

In the pages of the *Uncanny X-Men*'s 100th anniversary appearance of the all new team, two minor characters were introduced. Later they became fan favorite characters from two of Marvel's hottest new books, The *New Warriors* and *X-Force*. Who are they, you ask? Well, none other than James Proudstar, a.k.a. *X-Force*'s Warpath (who, by the way, is the younger brother to John "Thunderbird" Proudstar, the first member of the new *X-Men* who died in issue #95 of the series). The other is Angelica Jones, known to New Warrior fans as the mutant Firestar, possessing control over microwaves (and we don't mean appliances). With this much going for it, how could this not be a gem in the making?

COMIC WATCH

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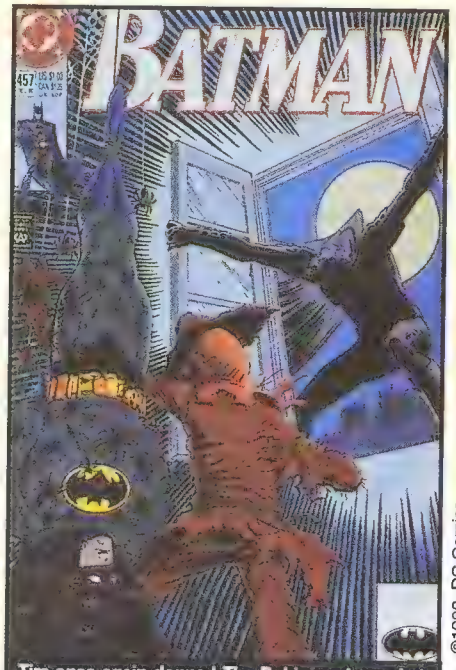
BATMAN #436

Artist: Pat Broderick
Writer: Marv Wolfman
Publisher: DC Comics
Release Date: June 1989

Holy first appearance Batman!! One of the most well received characters of the 90's is Tim Drake, the third incarnation of the world's most famous sidekick, Robin. Making a brief appearance in the story, young Tim Drake (and we do mean young!) is introduced to the DC universe. He's shown as being part of the crowd during the murder of Dick Grayson's (Robin I) parents. Later, Tim pieces together the fact that Bruce Wayne and Dick Grayson are Batman and Robin- knowledge which would lead to him donning the costume after the death of Jason Todd (Robin II). With the success of the Robin mini-series last year, the current mini-series and the upcoming regular series, everyone should know it all began in *Batman* #436.



©1990 DC Comics

Tim once again donned The Robin costume, but this one being an updated 90's version. This will also be the costume Robin will be wearing in the new Batman movie due out the summer of 1992.

In today's comic book market, grade is one of the most important factors that influences the value of a comic book. There are many grades that fall between the ones listed below; however, the grades presented here are the ones with the most noticeable signs of

MINT: By definition, a mint comic book should appear as if it just came off the press, flawless. There should be no signs of wear inside or outside of the issue. The cover should be centered, spine should be very tight (no creases), and all corners should be sharp. The pages inside should not show any signs of aging. A MINT comic book could be worth upto 200% of the NEAR MINT value. This all depends on the scarcity and desireability of the specific comic in high grade. Most newer (70's to present) issues in Mint condition are usually valued upto 120% of NEAR MINT.

NEAR MINT: A comic book in this grade is very close to MINT. Usually, there is only one small imperfection that will keep this book from being MINT. One of these flaws may be, a cover that is slightly off center, one corner may be slightly rounded, or the spine is very tight with one tiny crease. The pages inside should show almost no signs of aging or wear, with a bright and glossy cover. The comic books listed in this guide are valued at NEAR MINT prices.

VERY FINE: A comic book in this condition will show some minor signs of aging and wear. The spine will have few slight creases, the corners might not all be sharp, and the color may have lost a little luster. There should be no folds, cuts, or markings in any way, on any of the pages. The comics in this grade are valued at 50% to 70% of the NEAR MINT value, again depending on the scarcity and demand for the specific issue.

changes in condition. Grading comics vary from person to person depending on how much they regard certain flaws or imperfections. This guide will serve to help you in the process of grading your comics.

FINE: This comic book is a good example of a well read comic. The cover may show some minor flaking, the spine shows noticeable signs of wear, pages have slightly discolored - showing signs of age, and the corners are rounded. An issue in this condition may have a slightly loose cover, especially around the staples. Although there are still no pages with cuts, folds, or missing totally. A FINE comic book will usually be valued at 30% to 50% of the NEAR MINT value.

GOOD/VERY GOOD: Comics in this range will have very noticeable signs of aging and wear. There will be spine creases, rounded corners, very minor cuts or tears, minor marks (writing), and faded colors. There shouldn't be any chunks missing. This is a very common grade for older comics. Comics in GOOD/VERY GOOD condition are valued from 10% to 30% of the NEAR MINT values.

POOR: A comic book in this condition has many defects. Some possible flaws include ripped pages, a bent spine, a small chunk missing, large creases, and very discolored or faded pages. Any comic with unnatural defects are usually considered POOR. Examples include water damage, rusty staples, tape marks, cut out coupons, missing complete pages, writing marks, or stains. A POOR comic is worth less than 10% of the NEAR MINT value.

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VOLUME 1 ISSUE 3

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WIZARD

NOVEMBER 1991 PRICE GUIDE FOR COMIC BOOKS

We have compiled values from comic book dealers throughout the world to present to you the most precise and accurate comic book price guide. All the books in the guide represent **NEAR MINT** prices. In the Grading Your Comics section, there are percentages listed for you to figure out the value of your comics if they are in higher or lower grades than **NEAR MINT.** We must point out, however, that this is only a guide. Books may vary in values depending on the condition, location of the comic book dealer, and availability of the issues. All values are subject to change depending on market conditions. Books with a colored bar represent books that have increased in value from the last issue. Books with a gray bar represent books that have decreased in value.

ABBREVIATIONS

ARTISTS / WRITERS

Art Adams ..... AAd
Neal Adams ..... NAd
Brent Anderson ..... BAn
Murphy Anderson ..... MAn
Ross Andru ..... RAn
Jim Aparo ..... JAp
Sergio Aragones ..... SAr
Terry Austin ..... TAu
Mark Bagley ..... MBa
Kyle Baker ..... KBa
Carl Barks ..... CBa
Jerry Bingham ..... JBi
Simon Bisley ..... SBi
Bret Blevins ..... BBl
Brian Bolland ..... BBo
John Bolton ..... JBo
Mark Bright ..... MBr
June Brigman ..... JBr
Pat Broderick ..... PBr
Frank Brunner ..... FBr
Rich Buckler ..... RBu
John Buscema ..... JBu
Sal Buscema ..... SBu
Jeff Butler ..... JBt
John Byrne ..... JBy
Paul Chadwick ..... PCh
Howard Chaykin ..... HCh
Chris Claremont CCl
Dave Cockum ..... DCo
Gene Colan ..... GCo
Gerad Conway ..... GCy
Alan Davis ..... ADa
Steve Ditko ..... SDi
Will Eisner ..... WEi
Harlan Ellison ..... HEl
Bill Everett ..... BEv
Frank Frazetta ..... FFr
Ron Franz ..... RFr
Dave Gibbons ..... DGb
Keith Giffen ..... KGi
Dick Giordano ..... DGi
Michael Golden ..... MGo
Mike Grell ..... MGr
Jackson Guice ..... JGu
Paul Gulacy ..... PGu
Sam Hamm ..... SHa
Adam Hughes ..... AHu
Carmine Infantino ..... CIn
Klaus Janson ..... KJa
Mike Kaluta ..... MKa
Gil Kane ..... GKa
Walt Kelly ..... WKe
Dale Keown ..... DKe
Jack Kirby ..... JKi
Sam Kieth ..... SKi
Adam Kubert ..... AKu
Andy Kubert ..... Aku
Joe Kubert ..... JKu
Bob Layton ..... BLa
Erik Larsen ..... ELa
Jim Lee ..... JLe
Stan Lee ..... SLe
Rob Liefeld ..... RLd
Steve Lightle ..... SLi
Ron Lim ..... RLi
Kevin Maguire ..... KMa
David Mazzuchelli ..... DMa
Todd McFarlane ..... TMc
Mark H. McNabb ..... MMc
Michael Mignola ..... MMi
Al Milgrom ..... AMi
Frank Miller ..... FMi
Moebius ..... MOe
Grant Morrison ..... GMo
Alan Moore ..... AMo
Jon J. Muth ..... JMu
Kevin O'Neill ..... KNe
Jerry Ordway ..... JOr
Mark Pennington ..... MPe
George Perez ..... GPe
Wendy Pini ..... WPi
Keith Pollard ..... KPo
Whilce Portacio ..... WPo
Marshall Rogers ..... MRo
John Romita ..... JRo
John Romita Jr. ..... JRj
Joe Rubenstein ..... JRu
Steve Rude ..... SRu
Javier Saltares ..... JSa
Alex Saviuk ..... ASa
Kurt Schaffenberger ..... KSc
Bart Sears ..... BSe
Mark Silvestri ..... MSi
Bill Sienkiewicz ..... BSi
Dave Sim ..... DSi
Joe Sinnott ..... JSi
Walt Simonson ..... WSi
Barry Windsor Smith ..... BSm
Jim Starlin ..... JSt
Jim Steranko ..... JSe
Dave Stevens ..... DSt
Curt Swan ..... CSw
Mark Texeira ..... MTe
Herb Trimpe ..... HTr
Timothy Truman ..... TTr
Tim Vigil ..... TVi
Bob Wiacek ..... BWi
Kent Williams ..... KWi
Al Williamson ..... AWi
Basil Wolverton ..... BWo
Wally Wood ..... UrWo
Berni Wrightson ..... BWr
Mike Zeck ..... MZe

OTHERS

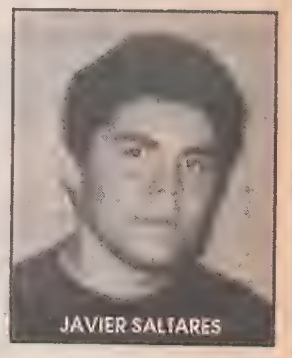
Anny. ..... Anniversary Issue
1: ..... First Appearance
B: ..... Becomes
(C) ..... Cover
D: ..... Death of
IR: ..... Identity Revealed
J: ..... Joins
L: ..... Last
M: ..... Marriage
Q: ..... Quits
R: ..... Return
W/ ..... With
W/O ..... Without

SPECIAL THANKS

Kris Boose - Book Swap
Dragon's Den
Steven Goldie - Hobby Craft
Jim Hanley's Universe
Martin Hoffman - Precious Metals
Mike Malve - Atomic Comics
Trent Reader - Bob's Comic Castle
Brad Savage
Rick Shanklin - ABC Comics
Andrew Shaw - Big Bob's
Bob Smoot - Stand-Up Comics
Patricia Wilson - J & G Comics

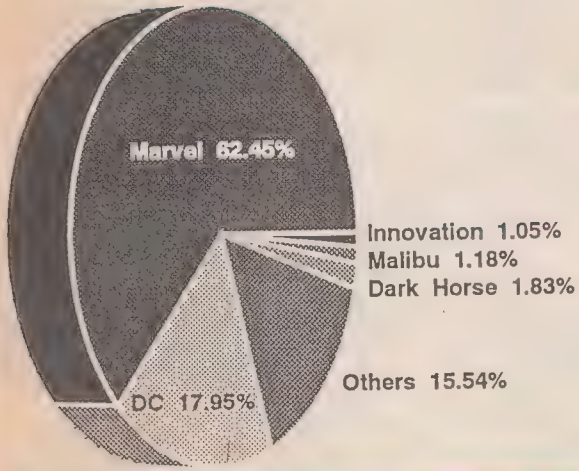
CLIVE BARKER

SERGIO ARAGONES


JAVIER SALTARES

TODD McFARLANE

WIZARD MARKET WATCH



August 1991 Piece Share of the comics' market, according to Capital City Distribution.

The purpose of this feature is to help you, the reader, understand the increasingly more difficult world of comics. Each month we will bring you the most up to date information on current comic prices, market reports, newest comic trends and last minute news updates.

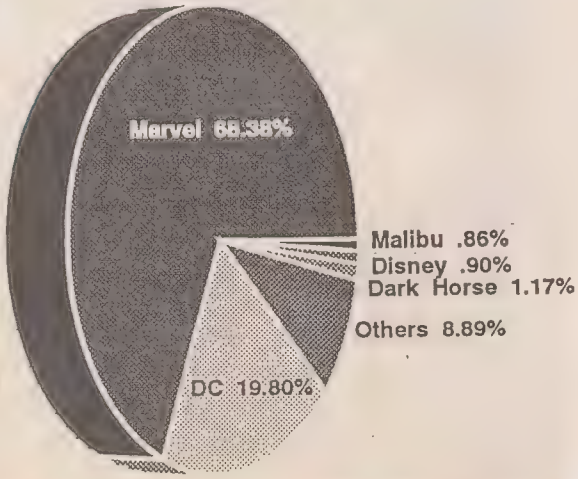
★ X-Mania is on fire nation-wide! Leading the climb up the price meter is Jim Lee's work on Uncanny X-Men, closely followed by Liefeld's New Mutants, Portacio's X-Factor and Alan Davis' early work on Excalibur, all of which show no sign of slowing down. With each of these artists maintaining a high profile on current hot books as well, expect prices on their newer projects to follow suit.

★ Infinity Gauntlet, War of the Gods, Deathlok, Magnus Robot Fighter, Ghost Rider and the Robin mini Series all continue to do quite well also.

★ On the flip side, several titles appear to be lagging in sales. Todd McFarlane's early work on Incredible Hulk and Amazing Spider-Man are holding in price, but demand for these books has dropped considerably since he left Spider-Man (and perhaps Marvel as well).

★ Interest in Grant Morrison's early work on Animal Man and his current work on Doom Patrol also appears to be cooling off, with a few issues even taking a bit of a nose dive. Other books not really flying out of the back issue bins include Predator, Terminator, Teenage Mutant Ninja Turtles, Punisher War Journal and Punisher (though with the new 7 part series running through Punisher #53-59, interest should return).

★ The hot picks to look out for are pretty much dominated by DC Comics. The monster books they're setting up to unleash include the Batman vs Predator series which will ship in two different formats. One priced at $1.95 will be in DC's new format, while there will be a prestige format marked at $4.95 with a different painted cover, with 8 trading cards bound in the issue. Don't know about you, but this is one fight I wouldn't want to miss. Also on the menu is the Robin mini-series in all it's myriad forms. Each issue will feature a varying amount



August 1991 dollar share of the comics market, according to Capital City Distribution.

of different covers and holograms (#1 has four covers, #2 has three, etc), all of which are eagerly anticipated.

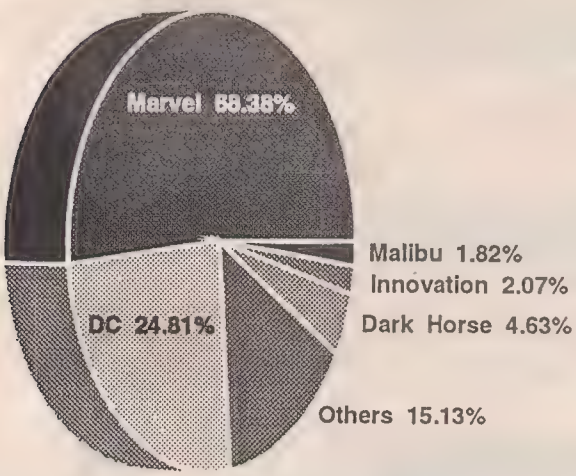
★ Everyone's favorite homicidal maniac returns in "The Lobo Paramilitary Christmas Special," brought to you by the same team which brought you the wildly successful Lobo mini-series last year, Giffen, Grant and Bisley. Looks to be fun. Also check out Simon Bisley's unbelievable art on Batman/Judge Dredd: Judgement on Gotham one-shot.

★ Not to be completely overshadowed, Marvel has a few choice selections on the horizon including the milestone Daredevil #300, which not only has a spot varnish cover, it features the long awaited fall of The Kingpin (gosh, I'd hate to be under him when he lands)!

★ Also sporting a nifty cover will be Wolverine #50, which has a cover that looks like claws tore through it (I wonder whose). The story is titled "The Weapon X Files," and, you guessed it, deals with the uncovering of Wolverine's past. Neat.

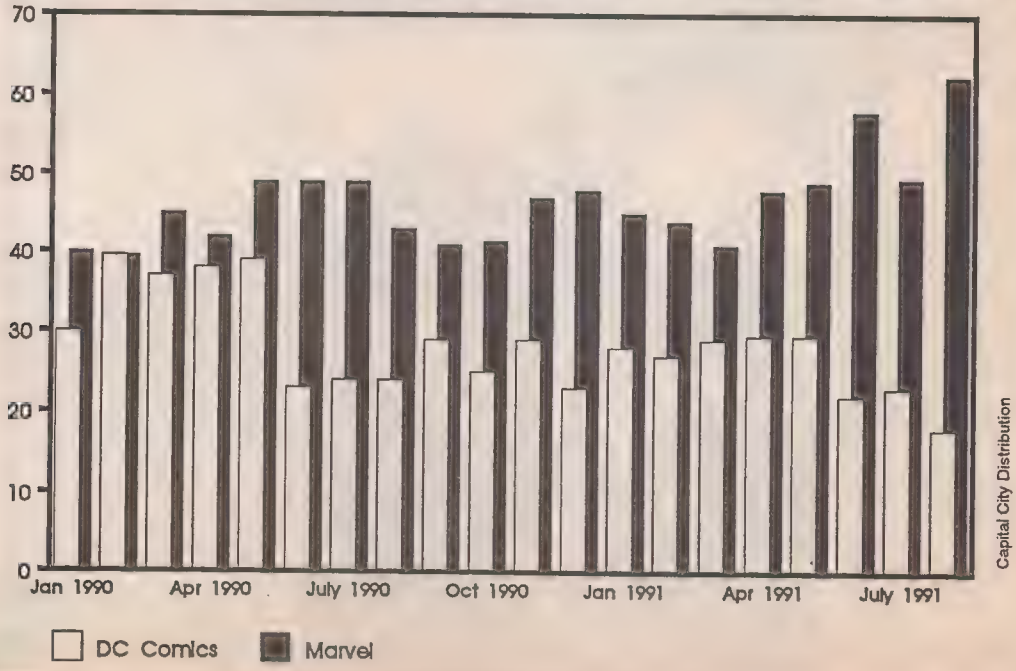
★ Also check out Amazing Spider-man #358 with a three page gatefold and don't overlook the DC/Marvel crossover poster by John Byrne, shipping in halves starting mid-November.

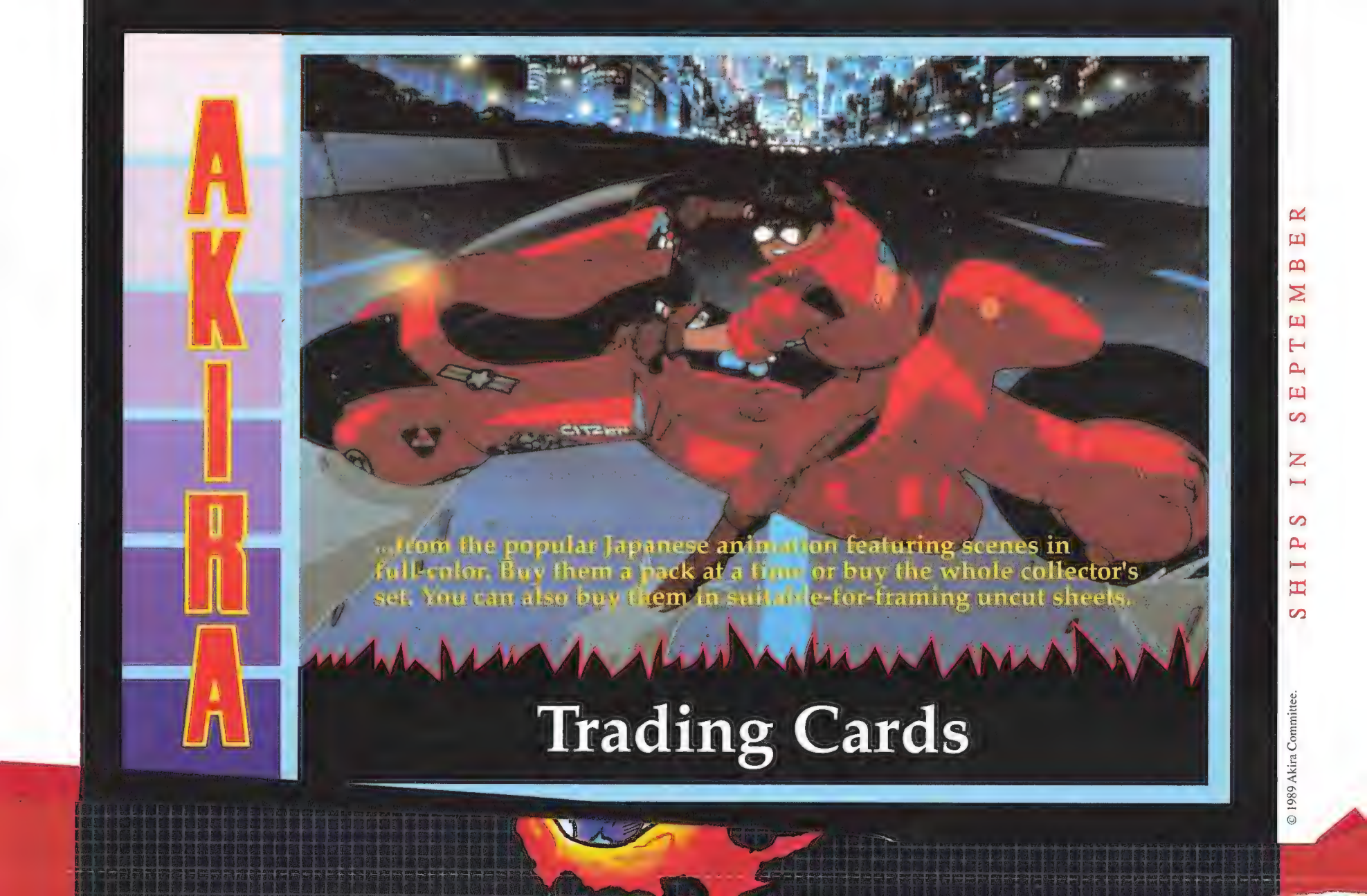
★ In closing, has anyone noticed that the new trend in comics is specialty covers, covers that have special gimmicks (glow in the dark, gatefold, die cut, etc)? Everyone's forgotten about the altered printing on second prints (remember those "hot" gold covers?), and now have these "specialty cover" books on their "must buy or die" list. Almost afraid to see what Marvel and DC have planned next...



September 1991 Comic Publishers Marketshare based upon original orders for all merchandise, according to Diamond Comic Distributors.

PERCENTAGE SHARE FOR JANUARY 1990 TO AUGUST 1991

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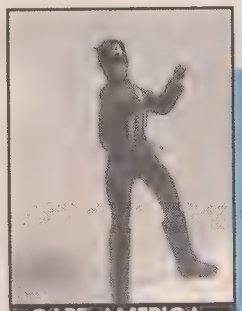
TOYING AROUND

WITH
BRIAN
CUNNINGHAM

THE PAST

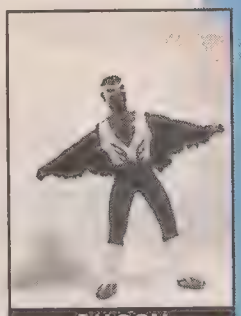
I had them all.

Please take notice of the word "had." I am, of course, talking about the Mego dolls. I mean, how was I supposed to know that they would be worth a lot of money? Perhaps the answer lies in the fact that I started buying them at age three and keeping them in their boxes and cartons didn't appeal to me much. I did what every three-year-old did back then- I broke them. **All of them.**



CAPT. AMERICA

Now, don't be hasty and judge me as a "stupid and violent kid." If anybody knew anything about the dolls, they would know that they broke quite easily and were every parent's nightmare. I think my mother gave up on me after I broke my third Batman. Whoever thought of using rubber bands to hold together an "action" figure obviously had good business sense.



FALCON

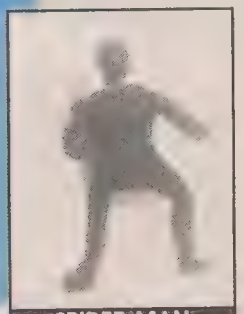
Aside from these little details, these dolls were just plain GREAT! And boy, did I have 'em all. Just thinking of these dolls returns me to the best days of my childhood. Batman and Robin would fight the Joker just like on TV; The Super Friends would fight all of the villains. Wow. My personal favorites were Green Arrow, Iron Man and, of course, Batman. Surprisingly Mego never made a Flash or Green Lantern, which, if made, might have been my all-time favorites. And they looked so cool! The costumes were vibrant in color and perfect in detail. Sure, they had manufacturing flaws, but who cared? Four bucks and a quick trip to any toy store would get you a replacement doll to continue the adventure that abruptly ended due to a leg or arm amputation.

GREEN ARROW

I miss the Mego dolls. On a purely selfish basis, I wish Mego would resurface and make them again because they're one of the few attachments to my early years in life. Yet on a purely logical basis, they were nice to look at. Man, **I had them all...**

THE FUTURE

Captain Atom, Hawkeye, Blue Beetle, Dr Strange. What do these characters have in common? None of them are action figures. Those four are who I'd like to see as action figures. How 'bout you? What would you like to see? I want to know. Toy companies like Toy Biz or Kenner might also want to know, but they never will unless you write to me. The results will be printed here. Please limit your response to one character and... who knows? Your character might be made into a figure someday because YOU helped push it. Isn't that knowledge alone worth it? Write today and thanks for reading.



SPIDER-MAN

NUMBER 1 RELEASES FOR THE MONTH

Comic book collectors place a great deal of importance on the #1 issues; since, it's tricky to determine whether a book will succeed. You have to choose your comics very carefully and wisely. #1 issues have been known to appreciate considerably when a series becomes very popular. Here we have compiled for you all the #1 issues shipping for October. Happy Hunting!

Aquaman

©1991 DC Comics

Dredd Rules

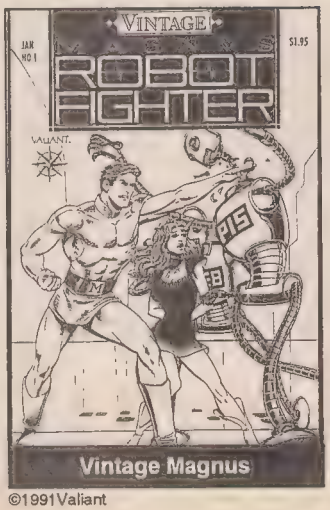
©1991 Fleetway/Quality

Bill & Ted's

©1991 Marvel

TITLE	PUBLISHER
Aquaman #1	DC Comics
Armageddon: The Alien Factor #1	DC Comics
Batman:Legends of The Dark Knight Annual #1	DC Comics
Bill & Ted's Comic Book #1	Marvel
The Black Hood #1	DC Comics
The Brave & The Bold #1 (of 6)	DC Comics
Clash #1 (of 3)	DC Comics
China Sea #1	Night Wynd
Contemporary Bio-Graphics #1 Stan Lee	Revolutionary
Crime Detection #1	Caliber
The Destroyer: Terror #1	Marvel
Doc Savage: Man of Bronze #1	Millenium
Dredd Rules! #1	Fleetway/Quality
Elfheim #1	Night Wynd
Eliminator Special #1	Eternity
Ground Zero #1	Eternity
Hairy Crows #1	Caliber
Harbinger #1	Valiant
Harte of Darkness #1	Eternity
Human Target Special #1	DC Comics
"I" Come In Peace #1	Greater Mercury
I Was A Teenage Psionic Mutant #1	Twilight Twins
Jihad #1	Marvel
Johnny Atomic #1	Eternity
Kid Cannibal #1	Eternity
Kimura #1	Night Wynd
Lady Arcane #1	Hero
Legion Archives #1	DC Comics
Little Dracula #1	Harvey
The Little Mermaid #1	Disney
Mecha-Press #1	New Order

TITLE	PUBLISHER
The Oz Squad #1	Brave New Worlds
Perramus: Escape From The Past #1	Fantagraphics
Re-Animator #1	Adventure
Re-Animator: Tales of Herbert West #1	Adventure
Retief: Giant Killer #1	Adventure
Robin: The Joker's Wild #1 (Direct)	DC Comics
Robin: The Joker's Wild #1 (News Stand)	DC Comics
Sandman Special #1	DC Comics
Vintage Magnus Robot Fighter #1	Valiant
The Wendigo #1	Caliber



Vintage Magnus

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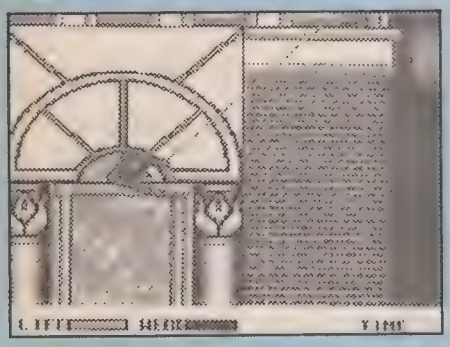
GAMEPRO

#1 VIDEO GAME MAGAZINE — **IN ASSOCIATION WITH: WIZARD PRESS**

SPIDER-MAN

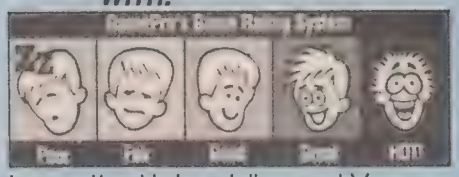


By Rigor Mortis

Arachnid aficionados arise!!! After months of sneak peeks, a certain web-slinging super-hero has finally made it to the video game screen, and it's well worth the wait! Sega's Spider-Man for Genesis is a visually stunning (the 8-bit version may not be as graphically glitzy as its big brother for the Genesis, but there's a lot more to the SMS cart that meets the eye) and extremely challenging game that should please any hard core gamer. So, grab your Web Shooters and swing on!

SO MUCH TO DO, SO LITTLE TIME

The Kingpin has hidden a nuclear bomb somewhere within the city, but he's publicly accused our hero of planting it. Spider-Man must locate and diffuse the bomb before half the city ends up in the upper stratosphere. To diffuse the radioactive menace, Spidey must collect the five keys that control the bomb's detonator. To protect his evil scheme, the Kingpin has hired a Spider-Man rogues gallery of arch-villains: Doctor Octopus, the Lizard, Electro, Sandman, the Hobgoblin, and Venom.

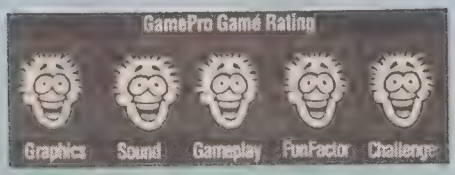


PROTIP:Supervillain snapshots net the highest amount of money. Take them as soon as they appear.
PROTIP:You're awarded an extra photo shot every time you fully replenish your life meter.

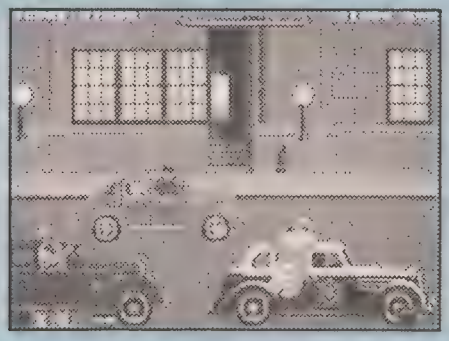
As Spider-Man you must swing and punch your way through seven grueling levels, which cover such varied locales as an abandoned ware-house, the rat-infested city sewers, the city power plant, and the city park.

Comic book fans will be thrilled by Sega's faithful adaption of the Spider-Man mythos. Spidey looks, moves, and fights exactly as he does in the comics. The vallains are all consistent with their comic book counterparts and the graphics are stunning! The eerie soundtrack is appealing, and the sound of the Web Shooters is just like the "THWPTT!" sound in the comics! You'll think that the comic book has come to life on your TV screen.

Simply put, Sega's Spider-Man is a visual feast and a challenging delight! It's various difficulty options make this game accessible to gamers of all skill levels. Spider-Man is fast, dynamic, and exciting, just as you'd expect. You'll go "buggy" over this cart!



DICK TRACY



By Brother Buzz

Dick Tracy made his debut on newspaper funny pages way back in the 1930's when "Pretty Boy" referred to a gangster named Floyd not Warren Beatty. Although this good-looking, single-player Genesis copper cart from Sega is closer to the 1990 movie than the comic, it still pits Tracy against his classic criminal counterparts including The Brow, Itchy, and the infamous Big Boy.

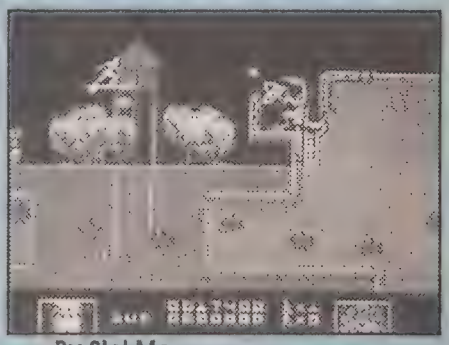
PROTIP: During the car chase, shoot mobsters as they peer out car windows before they can fire back.
PROTIP: Listen carefully during Stage 3 and you can hear the Brow set his bombs before he appears.

To fend off mobsters you've got standard issue weapons, a knockout punch and a pistol. But to hit the goons across the street, you whip out an awesome tommy gun with unlimited ammo. Hold down the fire button and you see bullet holes rake across the buildings, shatter windows, and pop fire hydrants. The high degree of interactivity makes you want to blast everything in sight just to see what happens.

AN OPEN AND SHUT CASE
Dick Tracy seems simplistic at first, but give it time and it grows on you. However, hardcore fans of lone lawman shoot-em-ups might prefer to step into the future with ESWAT. It's more challenging with snazzier graphics, rougher bad guys, and tougher boss stages. And, no, Madonna doesn't make an appearance here.

Dick Tracy by Sega of America

SILVER SURFER

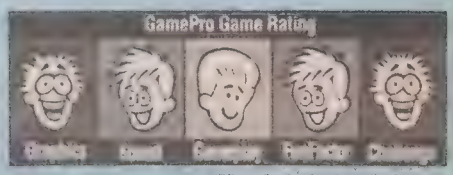


By Slo' Mo

Comic book fans everywhere know the heart-breaking tale of the Silver Surfer, the star-crossed Marvel Comics hero cursed by the heartless, god-like Galactus to wander the universe alone on his silver surfboard. Arcadia Systems' Silver Surfer may doom NES shoot-em-up lovers to a similarly bleak fate.

PROTIP:If your blasts can't penetrate an obstacle, you can't fly through it.

This cart is easily one of the toughest shooters around, but at least the graphics are great and the sounds really cook.

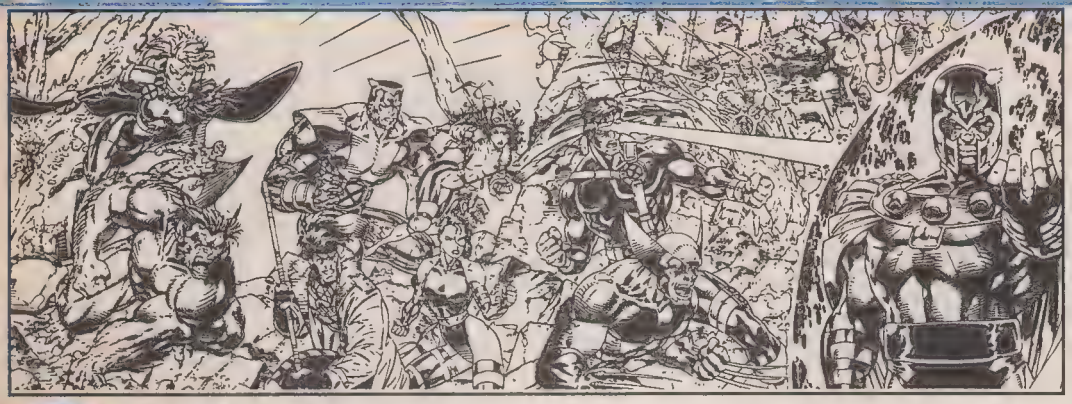


Silver Surfer by Arcadia Systems

From the Editors of GamePro Magazine - The #1 Video Game Magazine covering Nintendo, Genesis, Turbo Grafx-16, Super Nintendo, Game Boy, Game Gear, and Lynx.

TOP 10

We keep a very close watch on all the hottest books trading hands throughout the country. Here we have listed for you the 10 most commonly sold and demanded comics.



1 X-Men #1 (E)

Artist: Jim Lee
Writer: Chris Claremont

For the second month running, Jim Lee's X-Men remains king of the hill. With an initial print run of seven million, this book is firmly planted in the record books as the best selling comic of all time. Can anything oust this giant from the #1 spot? Well, New Mutants #87 is slowly creeping up the carts, and show no sign of slowing down.

2 Uncanny X-Men #281

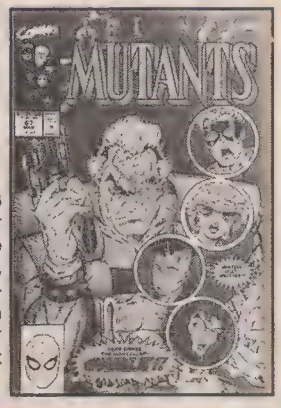
Artist: Whilce Portacio
Writer: John Byrne

Well, it's another one of those X-books, but this one's Uncanny. Whilce Portacio has really turned on the artistic heat, making this book a gem. And the way it looks now, its shaping up to be a race for the #1 spot between this book and Liefeld's Mutants #87. Speaking of which...

3 New Mutants #87

Artist: Rob Liefeld
Writer: Louise Simonson

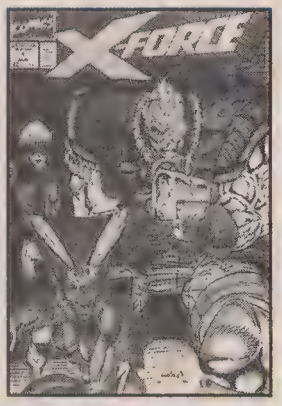
Moving from the #4 to the #3 spot this issue, Rob Liefelds first Cable appearance looks to be headed in only one direction, and that's up. Can the combined might of both X-Men books hold this juggernaut at bay? The coming months look to be very interesting.



4 X-Force #1 (cable card, white UPC box)

Artist: Rob Liefeld
Writer: Rob Liefeld

Knocked down from the #2 spot from last issue, this book may be down but its most certainly not out. This book maintains strong popularity, thanks to team leader Cable's constant appearance, and the artistic skills of Rob Liefeld. We just want to know how Feral gets her hair like that.



5 Uncanny X-Men #248

Artist: Jim Lee
Writer: Chris Claremont

Holding it's own at the #5 position, Jim Lee's debut as artist for the Uncanny X-Men remains a strong seller. This pivotal issue launched Jim Lee's successful run on the series, and acted as the springboard for his current #1 book, X-Men.

6 Silver Surfer #34

Artist: Ron Lim
Writer: Jim Starlin

Moving back up the charts after last month's momentary drop, the return of Thanos is definitely one hot ticket. With the Infinity Gauntlet mini series hitting it's peak, this book just can't be overlooked. The fact that it's also the debut of fan favorite Jim Starlin as writer also helps.

7 X-Factor #63

Artist: Whilce Portacio
Writer: Whilce Portacio

Current Uncanny X-Men artist Whilce Portacio didn't spring up over night, and Mr. Portacio received most of his fans praise during his run on this book. With the overwhelming response to his work on Uncanny X-Men, this, his first issue of X-Factor, is sure to go far.

8 X-Factor #71

Artist: Larry Stroman
Writer: Peter David

Havok, Polaris, Strong Man, Wolfsbane and Maddrox. What do they have in common? Well, for one thing, they form X-Factor and this, their premiere issue, has climbed from the #10 spot last issue to the #8 spot this issue. With all the attention given to the X-Men books, this comic is going to surprise a lot of people.

9 Infinity Gauntlet #1

Artist: George Perez
Writer: Jim Starlin

Totally bypassing the #10 position, Thanos and the Infinity Gauntlet enter the top 10 at the number nine position, but can it last? Even with the power of the Infinity Gems, can Thanos keep this book on the charts? By the sale reports on this title's later issues, it sure seems that way!

10 Silver Surfer #50

Artist: Ron Lim
Writer: Jim Starlin

The prelude to total war. That's what this book is. Witness the total savagery, cruelty and power that is Thanos, Mad God from Titan. The events from this issue lead directly into Infinity Gauntlet #1, currently holding the #9 position.

TOP 100

Here's a list of the **TOP 100** comic books for the month **SEPTEMBER 1991**. This lists represent the quantity of each title sold according to Diamond Comic Distributors, Inc.

1 X-Men #2
2 X-Force #4
3 Spider-Man #16
4 Uncanny X-Men #282
5 X-Factor #72
6 Infinity Gauntlet #5
7 Amazing Spider-Man #353
8 Amazing Spider-Man #354
9 Ghost Rider #19
10 Wolverine #48
11 Fantastic Four #358
12 Armageddon: The Alien Factor #1
13 Silver Surfer #58
14 Sandman Special #1
15 Silver Surfer #59
16 Predator: Cold War #1
17 Punisher #55
18 Punisher #54
19 War of The Gods #3
20 Batman: Legends of The Dark Knight #24
21 War of The Gods #4
22 Darkhawk #9
23 Incredible Hulk #387
24 Marvel Comics Presents #88
25 New Warriors #17
26 Marvel Comics Presents #89
27 Wonder Man #3
28 Punisher War Journal #36
29 Batman #471
30 Sleepwalker #6
31 Excalibur #44
32 Excalibur #43
33 Deathstroke The Terminator #4
34 Terminator: Secondary Objectives #3
35 Wolverine: Rahne of Terra
36 Spectacular Spider-Man #182
37 Guardians of The Galaxy #18
38 Daredevil #298
39 Detective Comics #636
40 What If? #31
41 Web of Spider-Man #82
42 Spider-Man Saga #1
43 Doctor Strange #35
44 Superman: The Man of Steel #5
45 Thor #439
46 Avengers #341
47 Captain America #394
48 Thor #438
49 Orig. Ghost Rider Rides Again #5
50 Namor The Sub-Mariner #20
51 Iron Man #274
52 Black Canary #1
53 Green Lantern #18
54 Avengers West Coast #76
55 Legion Of Night #1
56 OMAC #1
57 Shield #29
58 Superman #61
59 Sandman #32
60 Justice League Europe #32
61 Fantastic Four #358
62 Ragman #2
63 New Titans #81
64 Action Comics #671
65 Adv. of Superman #484
66 NFL Superpro #2
67 Demon #17
68 Justice League America #56
69 Adv. of Captain America #3
70 Magnus: Robot Fighter #7
71 Flash #56
72 Wonder Woman #60
73 Quasar #28
74 GI Joe #118
75 Eternals: The Herod Factor #1
76 Tomb of Dracula #1
77 Alpha Flight #102
78 She-Hulk #33
79 L.E.G.I.O.N. '91 #33
80 Legion of Super-Heroes #24
81 Web #3
82 Moon Knight #32
83 Star Trek: The Next Gen. #25
84 Comet #5
85 Fly #4
86 Legend of The Shield #5
87 Green Arrow #54
88 Star Trek #25
89 X-Men Classic #65
90 Legion of Super Heroes Annual #2
91 Teenage Mutant Ninja Turtles #39
92 Indiana Jones & Fate of Atlantis #4
93 Conan #250
94 Justice Society of America #8
95 War of The Gods #4 (Newstand)
96 Jaguar #4
97 War of The Gods #3 (Newstand)
98 Captain Confederacy #1
99 Double Dragon #5
100 Kato of The Green Hornet #1

TOP 10

Here's a list of the **TOP 10** comic books sold in **SEPTEMBER 1990.**

1 Spider-Man #6
2 Robin #1
3 X-Men #272
4 Fantastic Four #348
5 Incredible Hulk #377
6 New Mutants #97
7 Ghost Rider #9
8 X-Factor #62
9 Amazing Spider-Man #343
10 Batman: Legends of The Dark Knight #15

TOP 10

Here's a list of the **TOP 10** comic books sold in **SEPTEMBER 1989.**

1 Batman: Legends of The Dark Knight #3
2 Batman: Gotham by Gaslight
3 Batman #443
4 X-Men #257
5 Amazing Spider-Man #328
6 Wolverine #20
7 X-Factor #50
8 Aliens vs Predator #1
9 Detective Comics #610
10 Excaliber #18

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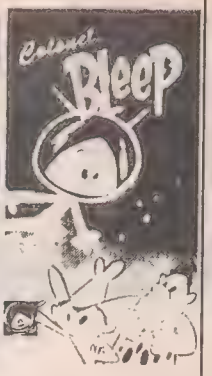

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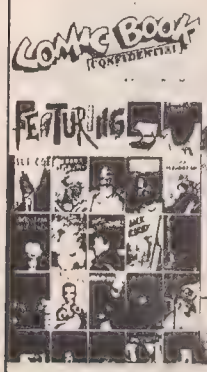

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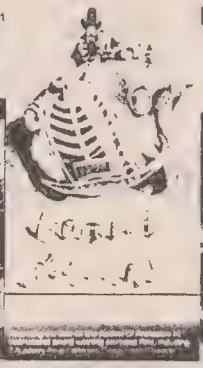

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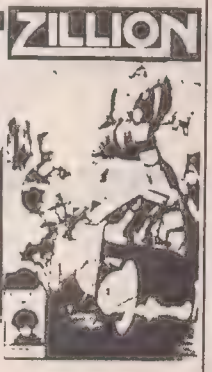

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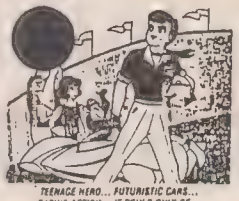

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The Knight Sabers Invade America!

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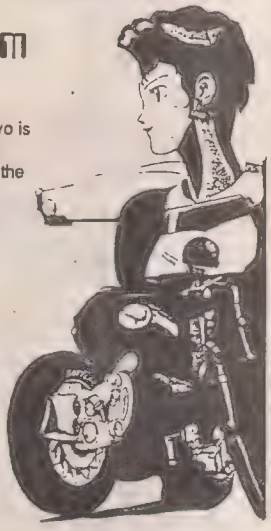

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PICKS FROM THE WIZARD'S HAT

HERE'S A LISTING OF THE HOTTEST BOOKS SHIPPING IN OCTOBER

ROBIN: JOKER'S WILD #1 (of 4)

Shipping Date: **October 29**
Artist: **Tom Lyle**
Writer: **Chuck Dixon**
Cover Price: **$1.50**

With the success of last years Robin mini-series, it was only a matter of time before DC made a sequel, and here it is. The same creative team which brought you last years sales success story returns to bring Robin the ultimate challenge, pitting him against Batman's deadliest enemy, the Joker, alone. With Batman out of the country and incommunicado, and the Joker running wild in Gotham, can the still somewhat inexperienced Tim Drake take him down, with the ghost of Jason Todd (the previous Robin, murdered by the Joker) haunting his memories? The Direct Market versions of the series will have numerous variations. Issue #1 will have four different covers (each with its own special hologram), #2 will have three, #3 will have two, and #4 has only one.

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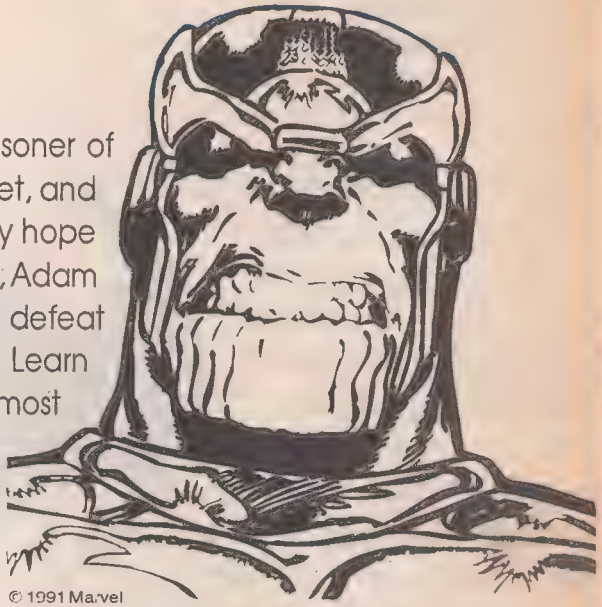
INFINITY GAUNTLET #6

Shipping Date: **October 15**
Artist: **Ron Lim**
Writer: **Jim Starlin**
Cover Price: **#2.50**

The once omnipotent Thanos is now the prisoner of Nebula, the new owner of the Infinity Gauntlet, and the universe shudders at her power. The only hope lies in the combined powers of the Silver Surfer, Adam Warlock and Dr. Strange. Can even they defeat Nebula, and what is the final fate of Thanos? Learn all in the final blowout issue of one of the most successful mini-series ever. Be there or Nebula will kick your butt. Twice.



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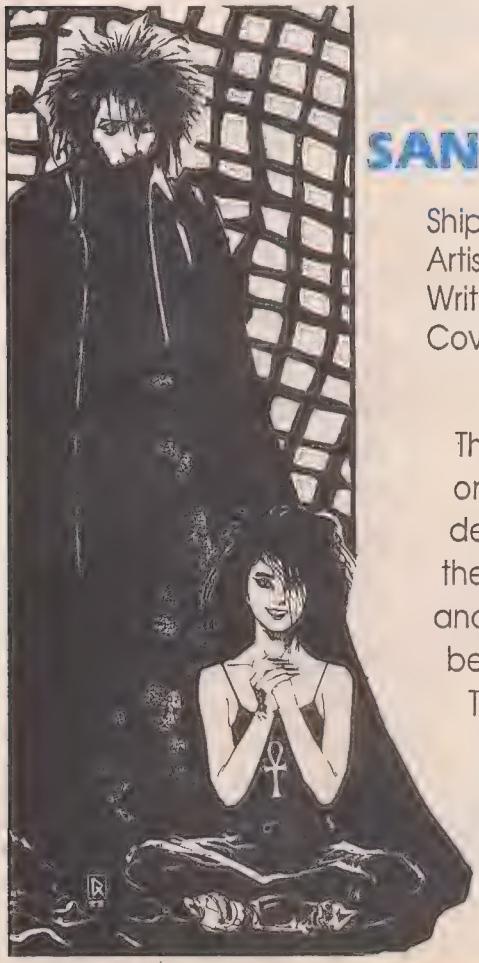

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SANDMAN SPECIAL #1

Shipping Date: **October 8**
Artist: **Jim Talbot**
Writer: **Neil Gaiman**
Cover Price: **$3.50**

This story features the story of Orpheus, Sandman's only son, who travels to hades to retrieve his deceased wife. This story is the first appearance of the entire Endless Family (including the lost brother), and also has a portrait gallery done by some of the best talents in comics, including P. Craig Rusell. The issue also features a glow in the dark cover by Dave McKeon, guaranteed to give everyone nightmares.

BATMAN/JUDGE DREDD: JUDGEMENT ON GOTHAM

Shipping Date: **October 22**
Artist: **Simon Bisley**
Writer: **John Wagner**
Cover Price: **$5.95**
(for more art, see Simon Bisley interview on page 15)

In the first ever DC Comics/Fleetway-Quality crossover, the Dark Knight detective is flung through a rift in the space-time continuum into Earth's far distant future, into the streets of Mega City One. And since being a vigilante in the future is against the law, he attracts the attention of someone who is the Law, namely Judge Dredd. Meanwhile, with Batman going from Gotham to Mega City One, the supernatural Judge Death is flung from Mega City One to Gotham, where, with the help of the Scarecrow, he brings Gotham to it's knees. Fully painted art by Simon (Lobo) Bisley.

AMAZING SPIDER-MAN #356

Shipping Date: **October 22**
Artist: **Mark Bagley**
Writer: **Al Milgrom**
Cover Price: **$1.00**

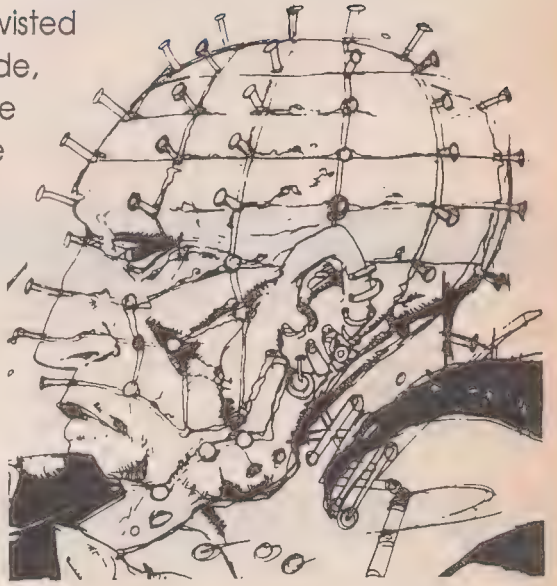
The bi-weekly storyline entitled "Round Robin: Revenge of the Sidekick" continues. Midnight, now a super powerful cyborg, is out to kill his ex-partner Moon Knight. Can Spidey, along with the help of Daredevil, the Punisher and Nova (of the New Warriors) stop him? This storyline is reminiscent of Marvel Team Up, the old Marvel series teaming Spider-Man with other heroes against a common foe. Storyline concludes in Amazing Spidey #358, which has a special three page gatefold cover.

© 1991 Marvel

JIHAD #1 (of two)

Shipping Date: **October 1**
Artist: **P. Johnson**
Writer: **D. Chichester**
Cover Price: **$4.50**

Imagine a war fought solely by monsters, twisted creatures of your darkest imagination. One side, a group of otherworldly obscenities who live only to enjoy the pain and death of others: The Cenobites. The other, a race normal men have branded outcasts, freaks, those born with unusual powers and appearances: The Nightbreed. What would happen if one side decided to annihilate the other? A war that should never occur, at least not on this Earth. Halloween comes early with Jihad.



X-MEN #3

Shipping Date: **October 15**
Artist: **Jim Lee**
Writers: **Chris Claremont & Jim Lee**
Cover Price: **$1.00**

The X-Men's trip to the Soviet Union hasn't exactly been a vacation. Why has a mystery from the X-Men's past become such a huge threat? And how does Magneto fit in? Russia may be Colossus' home town, but it's Wolverine who has all the answers about the X-Men's new, deadly foe: Omega Red. John Byrne continues to write this story with the pizazz that made the Uncanny X-Men famous so many years ago. With Jim Lee's RED-hot artwork, Marvel's main mutant comic continues to heat up the charts with huge sales.

PICKS FROM THE WIZARD'S HAT

Aquaman #1 — DC Comics
With Poseidonis under attack, Aquaman must defeat a fleet of attacking submarines in order to save his homeland.

Armageddon: Alien Factor #1 — DC Comics
Monarch and a surprise DC hero must save the solar system from an attacking alien battle fleet. What's the catch? Dinosaurs!

Batman #472 — DC Comics
Can even Batman fight a supernatural being who devours the minds of innocent people?

Batman: Legends of The Dark Knight Annual #1 — DC Comics
Bruce Wayne returns to the Far East for trial by combat at the hands of the masters who trained him.

Black Canary #2 — DC Comics
Black Canary must infiltrate an infamous crackhouse.

The Brave & The Bold #1 — DC Comics
Green Arrow, Butcher, Black Canary, and The Question are featured in this all new revival of the classic DC team-up title.

Daredevil #299 — Marvel
The Fall of The Kingpin pt 3- The battle between Daredevil and The Kingpin heads for the smash conclusion.

Dark Horse Presents #55 — Dark Horse
John Byrne's "The Next Men" prelude continues, and Frank Miller provides the latest chapter to "Sin City."

Deathlok #6 — Marvel
Deathlok must save his son from Silvermane, even if he has to go through The Punisher to do it!

Deathstroke The Terminator #5 — DC Comics
The Terminator must rescue his friend from a CIA hospital, but a death squad is waiting for him!

Doc Savage: Man of Bronze #1 — Millenium
Doc and his "Amazing Five" must deal with the return of John Sunlight, and a zeppelin full of Nazis!

Dredd Rules! #1 — Fleetway/Quality
Everyone in Cursed Earth knows that Dredd Rules! This new series presents Dredd tales never before seen in the U.S. This is a deluxe format book with a Simon Bisley cover.

Elementals #23 — Comico
Vortex, Fathom, Walker and The Frog Prince continue to battle the demon hordes of the Oblivion Planet.

Excalibur #45 — Marvel
Can Captain Britain fight back Saturnyne long enough for Nightcrawler to enlist the aid of Technet? Art by Alan Davis.

Ghost Rider #20 — Marvel
As a new hero is introduced, Ghost Rider and Zodiak meet for their final battle. Artwork by Texeira.

Green Lantern #19 — DC Comics
Alan Scott, the original Green Lantern, returns to guide Hal, Guy and John towards the secret of the Green Lanterns.

Harbinger #1 — Valiant
A new species walks the Earth, giving us an entirely new kind of super hero action!

The Human Target Special #1 — DC Comics
The Human Target must fight Columbian Drug Lords in this tie-in of the upcoming ABC TV series.

Justice League America #57 — DC Comics
Holy cow! Lobo attacks Despero! Despero attacks the JLE! The Extremists return and attack Max! Gee, this Breakdowns story is getting violent.

Justice League International Quarterly #5 — DC Comics
Super Heroes all over the world are being attacked and robbed of their super powers. It's up to the JLI to take down their oldest and deadliest foe!

L.E.G.I.O.N. '91 #34 — DC Comics
If Lobo's going to tear Ice Man's head off, he's got to go through Ice Man's defenses first. No fraggin' problem.

PICKS FROM THE WIZARD'S HAT

Legion of The Night #2 — **Marvel**
The dragon Fin Fang Foom dreams of death, and it's up to The Legion to stop the dreams from becoming reality! Artwork by Whilce Portacio.

The Little Mermaid #1 — **Disney**
Disney gives us brand new adventures of Ariel, Sebastian, Ursula and the rest of the undersea cast of the smash movie.

Magnus: Robot Fighter #8 — **Valiant**
Magnus and Rai team up with Solar, Man of the Atom, to end the invasion! This issue has the last coupon needed to get a copy of the limited press run of Magnus Robot Fighter #0.

Marvel Comics Presents #90 — **Marvel**
The six part Ghost Rider/Cable team up begins! Also, "Wolverine" art by Sam Keith and "The Beast" art by Jim Lee.

New Titans #82 — **DC Comics**
The Titans finally discover the Wildebeast's headquarters, but they won't like the shocking truth that they're about to learn.

New Warriors #18 — **Marvel**
Finally, the origin of Night Thrasher! Art by Mark Bagley.

OMAC #2 — **DC Comics**
Without Brother Eye to help him, having amnesia while being trapped in the 1930's could mean the end of OMAC. By John Byrne.

Predator: Cold War #2 — **Dark Horse**
An American strike team parachutes into Siberia to deal with the Predators, but will the Soviets want them there?

Punisher #56 — **Marvel**
The Punisher is critically injured! In his weakened state, how can he possibly fight off Gregario and Jigsaw?

Ragman #3 — **DC Comics**
Rory discovers that the rags he wears steals the evil souls of the people he kills.

Spider-Man #17 — **Marvel**
Spider-Man dies! Even worse, he must do battle with Thanos in the afterlife!

The Terminator: Secondary Objectives #4 — **Dark Horse**
Who can possibly stop Terminator ZOOO.M when it arrives in Mexico? How about the completely reprogrammed Terminator C89O.LI

Uncanny X-Men #283 — **Marvel**
Can Colossus cope with the stunning secrets that the X-Men uncover in the Soviet Union? Written by John Byrne, art by Lee and Portacio.

Vintage Magnus: Robot Fighter #1 — **Valiant**
This mini series reprints the original Magnus Robot Fighter series, published by Gold Key in 1963.

Weaveworld #1 — **Marvel**
Imagine a world of great beauty, filled with danger and unspeakable evil. Now imagine that world woven into a carpet. Only the mind of Clive Barker could bring us such a dark fantasy.

What If? #32 — **Marvel**
"What if Phoenix had not died?" Scott Summers is happily married to Phoenix, while the real Jean Grey still lies at the bottom of the ocean. When Magneto attacks, it's time for The Phoenix to show her stuff!

Wolverine #49 — **Marvel**
Why is Sabretooth so involved with Logan's past? Could it be that Wolverine's origins are all lies?

X-Factor #73 — **Marvel**
Riots ravage Washington, DC, with X-Factor caught in the middle!

X-Force #5 — **Marvel**
The new Brotherhood of Evil Mutants- The Toad, Sauron and The Blob- are out for blood! Can even X-Force take them down?

X-Men #3 — **Marvel**
Omega Red may be the X-Men's biggest threat, and only Wolverine knows what he really is! Written by John Byrne, art by Jim Lee.

WIN A ROB LIEFELD AUTOGRAPHED

GRAND PRIZE - One Winner
A New Mutants #87

The first appearance of the Mega-hit Superstar and leader of X-Force: Cable! This issue will be autographed by artist Rob Liefeld and will come with a certificate of authenticity from Wizard Magazine, stating that it is an authentic signature and part of a limited edition.

1st PRIZE - Two Winners
A Set of New Mutants #100

Featuring the first, second and third printings. This is the first appearance of the hot new mutant team, X-Force!

2nd PRIZE - Five Winners
Official Wizard T-Shirt

With original Javier Saltes artwork from the cover of Wizard #2.

NEW MUTANTS #87

CONTEST RULES

Answer the questions in the boxes supplied below. In each answer you will find a circled letter. After you have completed all the questions, the circled letters from the answers, when scrambled, will form the Mutant Code. Find the Mutant Code, and write it on the official entry form supplied below.

No purchase necessary. Contest is open to everyone except employees of Wizard Press, their immediate families, and Galactus.

Print your name, street address, city, state, zip code, area code, phone number and the place where you purchase your comics on an "Official Entry Form" or a standard postcard. No mechanical reproductions will be accepted. Mail each entry individually to "Mutant Code" P.O. Box 648, Nanuet, NY 10954-0648. All entries become property of Wizard Press and none will be returned. All taxes (federal, state and/or local, if any) will be the responsibility of the prize winners. No cash equivalent or substitute prizes are offered. The prizes will be awarded in the name of the prize winners and are not transferable. Only one prize winner per household. Offer void where prohibited, regulated or restricted by law in a manner inconsistent with the purpose and rules hereof.

All entries must be postmarked by November 30, 1991 and received at contest headquarters byDecember 1, 1991. Wizard Press is not responsible for lost, late, misdirected or mutilated entries.

Odds of winning will be determined by the number of valid entries received prior to the closing date of the contest. The prize winners will be selected in a random drawing from all properly completed entry forms received at contest headquarters. The random drawing will be conducted on December 5, 1991 by Wizard Press. One (1) grand prize- A Rob Liefeld autographed New Mutants #87. Two (2) first place prizes- A set of New Mutants #100 (featuring the first, second and third printings). Five (5) second place prizes- An official Wizard Ghost Rider T-Shirt featuring original Javier Saltares artwork from the cover of Wizard #2. For a list of winners, which will be available after January 1, 1991, send a stamped, self-addressed envelope to "Mutant Contest Winners" P.O. Box 648, Nanuet, NY 10954-0648.

SEND TO

MUTANT CODE
P.O. BOX 648
NANUET, NY 10954-0648

1. The Green Lantern that gave Hal Jordan his power ring.

2. Jennifer Walter's alter ego.

3. DC Comic's Atom.

4. Created the Infinity Gauntlet.

5. Ralph Dibny.

6. Brother to The Scarlet Witch.

ENTER NOW TO WIN!

OFFICIAL 1991 WIZARD "MUTANT" CONTEST ENTRY FORM

YES! Enter me in the 1991 Wizard "Mutant" contest for a chance to win a Rob Liefeld autgraphed New Mutants #87.

Name:_____

Phone #: (____)_____Age____

Home Address:_____

City:_____

State:_____Zip:_____

MUTANT CODE

WIZARD Clue: It goes well with cream

Dear Mr. Shamus,

First, let me congratulate you for the 1st Wizard Comic Magazine to be born, it its no doubt a better comic book digest with many sources and angles. Collectors can benefit from your magazine's features that others don't have.

However, if there is one particular problem that all collectors and comic book dealers are very concerned of, it's the value of their collection. You see, in the past years we have been dependent on and confident with C.V.M. price guide, and as you can see from their monthly correspondence with their readers, everybody has nothing but good compliments. But when your first issue came out, your price guide had a big difference, especially for the recent hot comic books. You cut everybody's comic books value into almost 30-40%. Yes, the golden age books you value are higher, but how many common collectors like us have those FF #1 or Amazing Fantasy #15? As for myself, I am a very serious collector, I buy comics from many comic book stores in Long Island and Queens. When I talk to many of our collector friends, they all feel the same. Some people try to call you, but of course we cannot locate your number. This will create a situation that collectors will gradually fade out your magazine and will side on C.V.M., which I really don't want to see because you do have a better comic magazine there.

You know, comic books are just like stocks, they go up and they go down. But, who wants to see their stocks suddenly drop 30 to 40% overnight just because of a new magazine?

I am a very busy business man myself, but I still would like to spare some of my time to express my, and some of my collector friend's, feelings. I hope you don't mind my practical writing.

ENVELOPE OF THE MONTH

This envelope was sent to us by Jesse Heimbach, Brushton, NY. He wins a FREE WIZARD T-SHIRT.

Again, congratulations and best of luck to your magazine!

JohnDuen
Massapequa,NY

Thanks for your letter, John. I am often asked how we arrived at the values in the price guide, and wish to explain where they came from. I have had a mini price guide in effect for about a year, which was sent to hundreds of retailers throughout the world. From the feedback from these mini-guides I was able to formulate a very concise and accurate working price guide. Throughout the past year, books were thoroughly researched, values were checked, and markets were studied. The values in Wizard represent the true market value of your comics, give or take a few percent depending on where you live. This guide is not meant to devalue your collection, but to give you an accurate indication of what your collection is really valued at. If you look close enough, John, you'll probably find books in the guide worth a lot more than you thought. Once again, thanks for the letter. Please write back if you have any other questions.

Dear Wizard,
What is a no-prize?

Jay Rick Rea
Los Angeles, CA

Well, Jay, we can't tell you. The last time that information leaked out, the Soviet government was almost overthrown. Sorry.

To the Wizard Staff,

Congratulations on an excellent first issue of what looks to be the next major source of comic pricing information. I enjoyed your magazine from cover to cover, especially your Top 10, Grading Your Comics (I love the pictures), Number 1 releases for the month, Shipping Date list, and the original McFarlane art! I found your prices to be fair, uninflated, and up to date.

Unfortunately, I had one concern about your publication. When I filled out your survey, it was made for an American address. When I filled out your "Wiz Quiz" it had a spot for an American address. Lastly, when I looked for subscription prices I found that they were only in American and gave no conversion into Canadian dollars. I understand that you are an American company, based in the states, but I am not American but a Canadian. I am not anti-American at all, I just hope that in the future you will realize that there is a large comic following up here in this primitive, snowy, icy country of mine, and that some of us would like to be able to get your publication delivered right to our igloos.

Not to leave on a negative note however, your magazine was easily worth my $2.95 + GST and I will continue to buy this publication at my local comic store even if I can not get a subscription.

Daryl Granger
Courtenay,
British Columbia
Canada

Gosh, you Canadians can get a bit fiesty, can't you? But then, you are living in Wolverine's home country and all. You're right about the subscription information. On some ads we failed to mention that Canadian and Mexican orders are $34.95 and all other countries are $39.95. We're happy to see that we've gotten responses from places as far away as Singapore. Anyway, thanks for the compliments, Daryl. And don't worry about it being cold up there. When the Global Warming is in full swing, Canada will be all beaches and palm trees.

Dear Wizard,

What is the oldest and most expensive comic ever? Also, why is it that some comics such as Captain America, Adventures of Superman and Thor's comic prices do not start at #1 in the price guide?

Ryon Collins
Martinez,GA

The very first comic books to ever exist were what the name "comic book" says: small books that collected a newspaper's comic strips. The earliest comic that's considered to be a collectable would be Action Comics #1, which Overstreet lists as $55,000 in mint condition. This book's printing marks the beginning of the "Golden Age" of comics. There is, however, one book that is worth more: Detective Comics #27, the first appearance of Batman, which Overstreet lists as $56,000. Wow. There are two reasons why a title listed in the guide may not simply go from #1 and up. For one thing, some titles go so far back, like Action and Detective, that they're roots are in the Golden Age. Our guide is only from the Silver Age onwards, because anything older is very rare and not casually bought and sold. The second reason is that many books change their titles. For instance, Tales of Suspense had both a Captain America and an Iron Man story going at the same time. When issue #100 came around, they simply changed the name to Captain America, and then gave Iron Man his own #1 book (that's why there's no Silver Age Captain America #1-99). Hope this clears things up, Ryon.

Dear Wizards,

You already know that you have the finest guide in the country, so no chit-chat.

I think your guide is not completely accurate. I know it's only a guide, but why don't you form up a survey form like the popular "Becket Monthly Baseball Card" guide does (I've sent you what the form looks like to give you an idea). This will enable your readers to set some of their own price suggestions and you can balance it out.

Trung Banh
SanJose, CA

Thanks for the neat survey, Trung. We may not have one of our own, but we very much want to hear from people who have comments about the guide. As the market is always changing, the more reader input we get, the better prices we can offer you. Please write to us, if even to only say hello.

Put you responses to the attention of our
Submissions Dept.
PO Box 648
Nanuet, NY 10954-0648

Thats all the room we have for this issue. If you have any suggestions for a name for the letters page, lets hear it. See you next issue!

SHOW AND CONVENTION CALENDAR

CALIFORNIA

SEPT 29 CA, COSTA MESA, O.C. Comic- Card & Collectible Show, Red Lion Hotel, 3050 Bristol St. T:100-8ft F:$55 A:$3 10am-4pm, Done Rite Productions 714-645-6461

OCT 5 CA, WALNUT, Baseball Card/Pins/Comics Convention, Frank and Son Warehouse, 19465 E.Walnut Dr.North. T:100 F:$25 A:free 10am-5pm, Frank or Jim 714-594-7492

OCT 6 CA, SAN FRANSISCO, Great Eastern Convention, Holiday Inn Gateway, 1500 Van Hess Ave. Fred Greenberg 908-788-6845

OCT 12 CA, WALNUT, Baseball Cards/Pins/Comics Convention, Frank and Son Warehouse, 19465 E.Walnut Dr North. T:100 F:$25 A:free 10am-5pm, Frank or Jim 714-594-7492

OCT 19 CA, WALNUT, Baseball Card/Pins/Comics Convention, Frank and Son Warehouse, 19465 E.Walnut Dr.North. T:100 F:$25 A:free 10am-5pm, Frank or Jim 714-594-7492

OCT 26 CA, WALNUT, Baseball Cards/Pins/Comics Convention, Frank and Son Warehouse, 19465 E.Walnut Dr North. T:100 F:$25 A:free 10am-5pm, Frank or Jim 714-594-7492

OCT 27 CA, CITY OF INDUSTRY, Comic Book Supershow, Sheraton Industry Hills & Resort, 1 Industry Pky (off Azuza, b/t 10 & 60 Fwys) T:70 F:$60 A:$6 (under 5 free) 10am-4pm, Supershows Unlimited, 714-860-2043

COLORADO

SEPT 28-29 CO, AURORA, Apollo Comics' 4th year Comics and Cards Show, National Guard Armory, 55 S.Potomac st. A:$1 10am-4pm, Bill Riley 303-366-1946

CONNECTICUT

SEPT 29 CT, EAST HARTFORD, Conn. Comic Book Convention, East Hartford Elks Hall, 148 Roberst st (exit 58 from I-84). F:$35 A:$.99 11am-5pm, Hal Kinney 203-289-1208

OCT 5 CT, NEW HAVEN, Great Eastern Convention, Park Plaza Hotel, 155 Temple St. Fred Greenberg 908-788-6845

FLORIDA

SEPT 28 FL, ORLANDO, Disneyana Show and Sale, Marriot World Center. T:300 A:$5, Show Promotion Inc 1-800-759-SHOW

OCT 6 FL, MIAMI, Great Eastern Convention, Park Plaza Hotel, Palmetto Exp & NW 103rd St, Hieleah. Fred Greenberg 908-788-6845

GEORGIA

OCT 27 GA, ATLANTA, Great Eastern Convention, Castlegate Hotel & Conference Ctr, I-75 & Howell Mill Rd. Fred Greenberg 908-788-6845

ILLINOIS

SEPT 22 IL, ROSEMONT, Horizon Skyline Room, 6920 N.Manneheim Rd. T:150 F:$45 A:$2 10am-4pm, Midwest Shows 708-496-3113

OCT 6 IL, CHICAGO, Ford City Holiday Inn, 7353 S.Cicero Ave. T:50 F:$35 A:$1 10am-4pm, Midwest Shows 708-496-3113

OCT 13 IL, OAK BROOK, Comic Show, Marriot, 1401 W.22nd St (across from Oak Brook Shopping Mall). T:45-6ft F:$50 A:$3 10am-3pm, Barry Huebner 708-484-3886(am) or Mike Grossi 708-788-7276(pm)

OCT 13 IL, ROSEMONT, Horizon Skyline Room, 6920 N.Manneheim Rd. T:150 F:$45 A:$2 10am-4pm, Midwest Shows 708-496-3113

OCT 20 IL, CHICAGO, Great Eastern Convention, Hyatt Regency, Woodfield Rd exit off Rt 53. Fred Greenberg 908-788-6845

NOV 6 IL, CHICAGO, Ford City Holiday Inn, 7353 S.Cicero Ave. T:50 F:$35 A:$1 10am-4pm, Midwest Shows 708-496-3113

NOV 9 IL, MATTESON, Holiday Inn Matteson, I-57 & Rt.30. T:40 F:$30 A:$1 10am-4pm, Midwest Shows 708-496-3113

MEET THE WIZARD!

NOV 9-10 OH, MANSFIELD, Mid-Ohio-Con, Fairhaven Hall, Richland County Fairgrounds. A:$5 10am-5pm, Roger Price 419-526-0438. The Wizard will be attending this show to meet all our loyal fans and answer any of your questions, plus special giveaways. Also appearing are: **John Byrne,** Marvel, Now Comics, Dark Horse, Eclipse, Gary Barker, Paul Frickey, Scott Beaderstadt, Mark Bagley, Roger Stern, Tom Lyle, Tony Isabella, Chuck Dixon and Donald Simpson.

INDIANA

SEPT 27 IN, HIGHLAND, Monthly Card and Comic Show, Wicker Park Social Center, Ridge Road at Indianapolis Blvd. T:20 F:$20 A:$1 6pm-10pm, Marilyn Hall 219-663-8561

OCT 27 IN, INDIANAPOLIS, Indianapolis Animation & Comic Book Show, Holiday Inn East, 6990 E.21st St. T:70 F:$45 A:$2 10:30am-4:30pm, Ash Comics 317-251-2339

OCT 25 IN, HIGHLAND, Monthly Card and Comic Show, Wicker Park Social Center, Ridge Road at Indianapolis Blvd. T:20 F:$20 A:$1 6pm-10pm, Marilyn Hall 219-663-8561

MASSACHUSETTS

SEPT 19-22 MA, WATERTOWN, Watertown Mall, 550 Arsenal St. A:free Mall Hours, Bill Gouvalaris 617-289-8662

SEPT 26-29 MA, CHELSEA, Mystic Mall (off rte 1 Carter st exit, off rte 16 Everett ave exit). A:free Mall Hours, Bill Gouvalaris 617-289-8662

OCT 3-6 MA, CANTON, Village Mall, 95 Wahington St. A:free Mall Hours, Bill Gouvalaris 617-289-8662

OCT 5-6 MA, BOSTON, Octoberfest Antiques and Collectibles Extravaganza, Bayside Expo Center. T:650 A:$5, Show Promotion Inc 1-800-759-SHOW

OCT 17-20 MA, CHICOPEE, Collector-Fest '91, Fairfield Mall, Exit 5 Mass Tpk and Rt.33. Bill Gouvalaris 617-289-8662

MINNESOTA

SEPT 21-22 MN, MINNEAPOLIS, MN Comic Book Convention, Thunderbird Hotel, 2201 E.78th St (I-494 at Cedar Ave in Bloomington MN). A:$5 10am-5pm, Paul Ewert 612-879-4615

MISSOURI

OCT 20 MO, ST. LOUIS, St. Louis Comic Book Show, Kolping House, 4035 Keokuk (1 block S.of Gravois, just off Meramec). A:$1, kids$.50 11am-3:30pm, Anthony Gladish 314-772-1548

NEW HAMPSHIRE

SEPT 26-29 NH, MANCHESTER-BEDFORD, Collector-Fest '91, Bedford Mall (Route 3 and 3A). A:free m-f:11am-6pm sat:11am-4pm, Bills Card Stop 617-289-8662

OCT 10-13 NH, NASHUA, Collector-Fest '91, Royal Ridge Mall, Rt.3 Exit 1 and Daniel Webster Hwy. Bill Gouvalaris 617-289-8662

OCT 24-27 NH, PORTSMOUTH-NEWINGTON, Collector-Fest '91, Newington Mall, Jct. Rt.1 and Spaulding Tpk & Gosling Rd. Bill Gouvalaris 617-289-8662

NEW JERSEY

SEPT 22 NJ, SEASIDE

SHOW AND CONVENTION CALENDAR

HEIGHTS, Jersey Shore Comics & Toys Convention, American Legion Post #351, Carteret Ave at Bay Blvd. T:36-8ft F:$40 A:$2 10am-5pm, Ruth Campbell 908-269-9486

SEPT 29 NJ, WAYNE, Great Eastern Convention, Ramada Inn, Rt 46 West(1/4 mi. from Willowbrook Mall). Fred Greenberg 908-788-6845

OCT 6 NJ, TOMS RIVER, Ocean County Comics & Toys Convention, Knights of Columbus Post#4969, Tennyson & Whittier Aves. T:30-8ft F:$40 A:$1.50 10am-4:30pm, Ruth Campbell 908-269-9486

OCT 12 NJ, PARAMUS, Great Eastern Convention, Radisson Inn, 601 From Rd, Ex 165 off GSPkwy. Fred Greenberg 908-788-6845

OCT 13 NJ, TINTON FALLS, Monmouth County Comics Convention, Holiday Inn, Parkway exit 105. T:30-6ft F:$40 A:1.50 9:30am-4:30pm, Ruth Campbell 908-269-9486

OCT 19 NJ, NEW BRUNSWICK, Great Eastern Convention, Hyatt Regency, 2 Albany St. Fred Greenberg 908-788-6845

OCT 20 NJ, SOMERSET, World of Cards & Comics Convention, Holiday Inn, 195 Davidson Ave. T:45-6ft F:$39 A:$1.50 10am-4pm, Tony 'TJ' Grimando 908-968-3886

OCT 27 NJ, MONTVALE, Halloween Comic book and Collectibles Show. Montvale Ramada, 100 Chestnut Ridge Rd. (G.S.P. 172) A:$1, 9:30am-4:30pm. Dollars & Sense 201-445-7280

OCT 27 NJ, WAYNE, Great Eastern Convention, Ramada Inn, Rt 46 West, 1/4 mi from Willowbrook Mall. Fred Greenberg 908-788-6845

NOV 9 NJ, BORDERTOWN, Showplace For Colectors, Holiday Inn, Rt 206 (north of NJ Tpk exit 7). T:30-6ft F:$35 A:$2 10am-5pm, Ruth Campbell 908-269-9486

NEW YORK

SEPT 20 NY, MIDDLETOWN, Baseball Cards and Comics, Middletown Howard Johnson's, 551 Rte 211 East. A:free 6pm-10pm, F&M Baseball Cards 914-344-2055

SEPT 22 NY, FARMINGDALE, Farmingdale Comic Book-Card and Toy Show, Masonic Lodge, 197 Hempstead Tpk (Rt.24) between Rt.135 and Rt.110. T:35 A:free 10am-4pm, Ray or Pat 516-669-4332

OCT 11 NY, MIDDLETOWN, Comic Book & Baseball Card Show, Howard Johnsons, 551 Rt.211 East, T:23-8ft F:$75 A:free, Marc Meyer 914-344-2055

OCT 13 NY, LONG ISLAND, LI Comic Book & Collector's Market Convention, Rockville Center Holiday Inn, 173 Sunrise Hwy. A:free 10am-5pm, Cosmic Comics & Books of Oceanside 516-678-1300

OCT 13 NY, NEW YORK, Great Eastern Convention, Hotel Pennsylvania, 33rd & 7th Ave(across from MSGarden). Fred Green-berg 908-788-6845

OCT 20 NY, BINGHAMTON, MRC Comics Convention, Ramada Inn, 65 Front St. T:8ft F:$50 A:$3 10am-4pm, MRC Comics 518-283-5306

OCT 20 NY, RIVERDALE, Baseball Card and Comic Book Show, Riverdale YMHA, 5625 Alrington Ave. T:35-8ft F:$55,2-$100 A:$2 (members) ,$1(non-members) 10am-6pm, On The Ball 914-794-2299

OCT 25 NY, MIDDLETOWN, Comic Book & Baseball Card Show, Howard Johnsons, 551 Rt.211 East, T:23-8ft F:$75 A:free, Marc Meyer 914-344-2055

OCT 26 NY, ALBANY, Great Eastern Convention, Holiday Inn, 205 Wolf Rd. Fred Greenberg 908-788-6845

OCT 27 NY, FARMING-DALE, Farmingdale Comic Book-Card and Toy Show, Masonic Lodge, 197 Hempstead Tpk (Rt.24) between Rt.135 and Rt.110. T:35 A:free 10am-4pm, Ray or Pat 516-669-4332

NOV 2 NY, ALBANY, MRC Comics Convention, Washington Inn (Old Thruway House), 1375 Washington Ave (across from SUNY Albany). T:8ft F:$50 A:$3 10am-5pm, MRC Comics 518-283-5306

NOV 10 NY, LONG ISLAND, LI Comic Book & Collector's Market Convention, Rockville Center Holiday Inn, 173 Sunrise Hwy. A:free 10am-5pm, Cosmic Comics & Books of Oceanside 516-678-1300

OHIO

OCT 6 OH, ST. CLAIRSVILLE, Ohio Valley Comic Book & Collectible Toy Show, Days Inn, 52601 Holiday Dr (I-70 at exit 220). T:6ft F:$30,2@$25ea A:$1,under 6-free 10am-4pm, Jeff Harper 216-493-0408

OCT 13 OH, CLEVELAND, Comic Book-Baseball Card-Movie Nostalgia Show, Day's Hotel, 4600 Northfield Rd. T:8ft F:$60 11am-5pm, Joe Tricarichi 216-932-8596 or John Szuch 216-725-2408

NOV 9-10 OH, MANSFIELD, Mid-Ohio-Con, Fairhaven Hall, Richland County Fairgrounds. A:$5 10am-5pm, Roger Price 419-526-0438

OREGON

OCT 26 OR, CORVALLIS, Hero Con I, Nendels Inn, 1550 NW 9th. T:50 F:$20 A:$1 10am-5pm, Rob Merickel or Frank Vanderpool 503-754-7343

PENNSYLVANIA

SEPT 28 PA, PHILADELPHIA, Great Eastern Convention, City Line Holiday Inn, City Ave at exit 33 off Schuylkill Exp. Fred Greenberg, 908-788-6845

OCT 27 PA, PHILADELPHIA, Great Eastern Convention, Sheraton University City, 36th & Chestnut St. Fred Greenberg 908-799-6845

NOV 10 PA, READING, Sports Cards & Trading Cards & Comic Book Show, The Inn at Reading, Warren St By-Pass & Park Rd.

RHODE ISLAND

NOV 10 RI, WARWICK, JAS Promotions Collectors Show, Howard Johnsons Lodge, 20 Jefferson Blvd (exit 15 off 95). T:60+ F:$40 A:$1, Jonathan Scungio 401-732-5122

TEXAS

OCT 19-20 TX, SAN ANGELO, San Angelo Comic Book & Sports Card Show, Days Inn, 333 Rio Concho Dr. T:20 F:$45 A:$1 Sat:9am-6pm Sun:10am-5pm, Dale or Melissa Anderson 915-657-0297

VERMONT

NOV 9 VT, BENNINGTON, MRC Comics Convention, Ramada Inn, Rt 7 & Kocher Dr. T:8ft F:$50 A:$3 10am-4pm, MRC Comics 518-283-5306

WASHINGTON

OCT 27 WA, SEATTLE, Center Con 22, Seattle Center Flag Pavilion. T:115 F:$55 A:$3 10:30am-4:30pm, Bill Wormstedt or Carl Waluconis 206-822-5709

WISCONSIN

SEPT 29 WI, BROOKFIELD, Brewcity West Comic Book Show, Midway Motor Lodge, 1005 S.Moorland Rd (Exit I-94 at Moorland Rd South). T:34-6&8ft F:$20 A:$1 10am-4pm, Jonathan Jensen (m-f 3-8pm,sat 12-5pm) 414-351-1719

OCT 27 WI, MADISON, Madcity Comic Book Show, VFW Hall, 133 Lakeside (HWY 12 &18 to Nolan Dr, exit 263, 1 mile to Lakeside). T:34-6ft F:$20 A:$1 10am-4pm, Jonathan Jensen (m-f 3-8pm, sat 12-5pm) 414-351-1719

ATTENTION SHOW PROMOTERS

If you wish to have your show listed in this section, please send us a list of all your upcoming shows.

SEND TO: **SHOW CALENDAR**
P.O.BOX 648 ■ NANUET, N.Y. 10954-0648

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MARKET REPORT:

Wizard #1 has sold out around the world—here's your opportunity to pick up your collector's edition in pristine condition.

YOU CAN NOW OWN EVERY ISSUE OF WIZARD: THE GUIDE TO COMICS!

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Hurry and get yours today! These masterpieces are 100% cotton with high quality printing. Look for shirts by some future artists including RonLim, Joe Jusko, Bart Sears, and many more! These shirts are also available through your local comic book retailer.

It's Academic

An Interview With Randall W. Scott, author of Comics Librarianship

by Henry T. Colonna III

Randall Scott believes that comic books' place in culture is an important one. His book, *Comics Librarianship*, is a guide and handbook that a person with enough ambition and altruism would find invaluable in starting a library of comic books at a university.

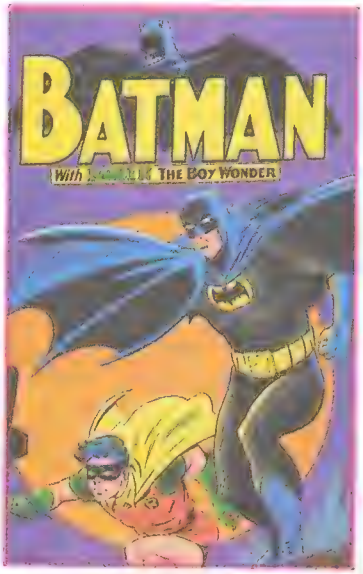
Over and over again Scott pointed out that what one individual believes is important and valuable to him is that individual's business. For instance, Scott does not pass judgment on any one period in comics. He believes that if the Golden Age is important to a person, and the Silver Age to someone else, than neither is wrong; in essence, all comics are valuable to the librarian and to this genre.

Comics are valuable enough to be called literature in Scott's view, as literature is, in his eyes "the written record." Obviously, a definition as broad as this one bears no judgments or prejudices to any genre or form. Scott believes it is politically wrong to value a genre of literature over another, and only those genre that have developed economic prestige have become dominant. All the forms and genres of literature are equally important and valuable, comics readers must continually expose comics to young people to create new readers.

A university library is, of course, an excellent place to expose young readers to comic books. Scott says he's received no condescension that he knows about from the faculty at Michigan State University, his home base, but, in fact, has received tremendous support for the library, which currently holds over 70,000 comics.

Publishers certainly bear some of the

responsibility for helping comics attain respect in university libraries. Scott believes that the publishers should continually try new approaches to marketing and creating comics. Only with newer ideas will the industry grow. Also, the more college students who are exposed to, and begin to enjoy, comic books, the more people are going to buy comics from the comic companies. This would seem to be a prime way to foster new growth and readership in the comics market. While DC and Eclipse are helpful to the comics library at Michigan State, furnishing them with a copy of everything they publish, Marvel has



All comics [Golden Age, Silver Age & Present] are valuable to the librarian, and to this genre.

only been helpful in donations sometimes. Marvel is currently not supporting the library.

Comics readers should know the name Randall Scott. He has got important, valuable ideas how they, as comics collectors, can help the hobby grow and develop. His knowledge is invaluable, and his dedication is encouraging and refreshing. ✪

WHAT ARE THE FOUR SCARIEST WORDS A COMIC FAN

A BOLD NEW

Ever since Alan Moore took Swamp Thing and made him the spookiest character DC ever had (not to mention getting DC to publish its first non-Code approved title in over 30 years), that publisher has revamped a wide range of characters, with assorted success.

Nowadays it seems DC is cnvinced an old character won't work unless it's been revamped, retooled and, in some cases, totally replaced.

Frank Miller's *The Dark Knight Returns* was touted as the book that forever changed the way people would look at Batman, and rightly so. But some fans who grew up on the TV series, and still think the Go-Go-checked stories of the 1960s were way cool, are kind of sorry that it's now a cardinal sin for the Batman to have a little fun now and then. Some of the best characters didn't survive the translation into gritty realistic beings. The Riddler became a pitiful loser that only became viable when possessed by a demon. And forget the Outsider...

And no matter what anybody says, most fans *liked* what John Byrne did to Superman. He turned him into a real person, gave Clark his own personality, and made him a man who was willing to be a man sometimes. Byrne also turned Lex Luthor into the true menace that he always should have been, not to mention giving him a better reason hate Superman than "He made me *bald*!!!"

The *Martian Manhunter* miniseries, on the other hand, was quite entertaining, but altogether unnecessary. After it was over, apart from the occasional glimpse at his true form as he's meditating and a somewhat more relaxed personality, it's been largely ignored.

But some of the revamps DC has done were not only superfluous, but downright frustrating. In *Adam Strange*, Richard Bruning and Andy Kubert took the hero of an entire planet and turned him into a helpless pawn in the schemes of his own father-in-law, and then the en-

AT LEFT: The Campy 1960's Batman. BOTTOM RIGHT: The *"new"* Dark Knight Returns, LOWER LEFT: One casualty of the transition? The Riddler.

DIRECTION!

by Vincent Bartilucci

emy of the same people that had loved him all those years. The entire story was based on a fact that the writers suddenly decided was true: that Adam was pulled to Rann on purpose as part of a major plot on Sardath's part.

This year, we got *Twilight*. Finally. And Howard Chaykin took all those lovable space opera character from *Mystery in Space* and *Strange Adventures* and turned them into...well, Howard Chaykin characters. It was possible to enjoy the series, but only after thinking up new names for everybody. After all, there wasn't spit in a cup left of the characters many fans knew by the time they got here, so changing the names was a relatively painless operation. Without doing that, the whole series was like watching your cousin in a porno movie. You might be passably interested in the action taking place, but the knowledge that you *know* the people doing it fills you with a feeling of uncleanliness. There was absolutely no reason for this story to feature these characters. If you want to do a dystopian future story (which Chaykin does better than few others) go ahead, and think up some other way to trot these classic characters out.

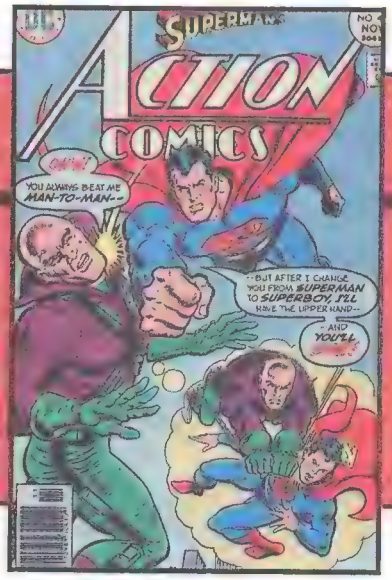
That's another problem. Sometimes it seems these revamp stories are done solely for the purpose of maintaining a firm hold on the copyrights, so that all those companies chomping at the bit to do a *Green Team* mini-series can still be sued.

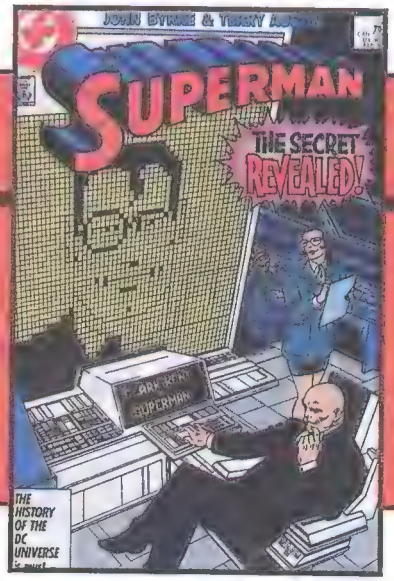
There's a new series on the way featuring the Black Condor (Remember him? He was in the Freedom Fighters.) and the first question that arises is "*Why*??? What audience is out there for this guy?" Let's face it—that's why all the stuff that John Byrne claimed to have gotten rid of in the Superman revamp has returned at least once — just to make sure nobody else can use them. If there's a story to be told that only these characters can tell, fine. Look at *Angel and the Ape*. That wouldn't have worked as well with, say, Congorilla.

But there was a series out this year that did some pretty intense things to old characters, and it may have been the best treatment of older characters in years.

NEW!

An example of a successful revision. AT RIGHT: The "old" Lex Luthor. FAR RIGHT: The new, more realistic character.





Are there really only a handful of readers who liked Jeph Loeb and Tim Sale's *Challengers of the Unknown*? It seems that way. The common complaint seemed to be "Oh, God, another Beloved Icon of my childhood destroyed...."

This was a great emotional story about four men many fans have known most of their lives, and how those men dealt with their own mortality. Sort of a "coming of *old* age" story. The Challengers are human beings, without super powers—and that's how Loeb and Sale treated them, like human beings, reacting like humans in totally human situations.

Consider: Here's four guys who became adventurers after nearly losing their lives in a plane crash. And, for a while, they were the only heroes on the block. But something happened to them that doesn't usually happen to people in the DC Universe; they got *old*. They were replaced by younger people who did the job better, and they grudgingly retired.

So there's four guys, a girl, and a giant mountain containing a big robot under a showerhead and more scientific equipment than Reed Richards could shake a stick at. What do they do? They live off their reputation, license their likenesses, and open the mountain up for tours.

And then a catastrophe occurs. The Challs don't save everybody. The people turn against them. You see, nobody else noticed they had gotten old. They wanted the *original* Challengers, the ones with the purple suits, the young guys. And even the Challs are disappointed in themselves. They thought they lived charmed lives, that they were immortal. They forgot that there's a difference between eternal life and eternal youth. They've been out of the loop for so long, Superman never even crossed over with them, he knows them by reputation only.

They were no longer allowed to do the job they had done for a couple of decades. One got angry, one just walked away, one got drunk, and one died on the job. Comic fans are constantly clamoring for more realistic stories. Well, the Challengers was about four guys who lost their jobs, and how they dealt with it. That's about as realistic as you can get. This story happens every day all across America. And the only reason we cared about it this time is that this time it was happening to someone we know. That's why it couldn't

IMPROVED?

Is new always better? RIGHT: Howard Chaykin definitely leaves his mark on Tommy Tomorrow. From this year's miniseries *Twilight*. FAR RIGHT: Hero or pawn? The new Adam Strange.

The Challengers of the Unknown mini-series was about four guys who lost their jobs and how they dealt with it.

That's about as realistic as you can get.

have been done with any other characters in the DC Universe. You can't believe the Metal Men getting fired. Melted yes, fired, no.

As for rewriting history to tell one story, what Loeb and Sale did was rather ingenious. It was intimated that much of the Challs' adventures were glorified and, in some cases, outright fabricated by the newspaper that regularly chronicled their adventures. It was those sensationalized adventures that we read all those years. But that doesn't invalidate all those adventures. If none of them ever happened, where did the mountain come from? They might have had a harder time beating the aliens, or maybe there was only one ship instead of 300, but they still beat them. They're not a sham, they're human beings, and this publishing company thought it would be better to cover up the rough edges of these men and portray them as total heroes. And that's all the public wanted to see. They didn't want to see their heroes covered with dirt and having bad habits, they wanted them as they remembered them.

You know, the way the fans react when their favorite characters get revamped.

Now, there are some characters that shouldn't be touched. The last attempt to revamp Captain Marvel was a resounding failure, and its rapid disavowal shows that DC agreed. Captain Marvel is coming back again, after the current *War of the Gods* series is over. The Metal Men are ready with a new mini-series for sometime next year. Even the Justice Society of America is coming back, if current rumors are to be taken seriously. These characters are fun, should remain fun, and any attempts to make them "gritty and realistic" go against the reason the characters were created in the first place. Let's face it, the idea of a serious look at Captain Marvel and how he would react to the world has already been done.

It's called *Miracleman* , and I don't think DC could do better.✪

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JOHN BYRNE

BACK TO THE X-HOUSE

by Patrick Daniel O'Neill

Okay, everybody—who writes *X-Men*? A few short months ago, nearly all of comics fandom could have answered, "Chris Claremont." But, after a disagreement with editor Bob Harras about the direction for the two X-books, Claremont walked away from the 16-year assignment (see WIZARD #2), and a new scripter stepped in—a name not unfamiliar to mutant fans: John Byrne, who will write dialogue for *X-Men* and *Uncanny X-Men* over plots by artist Jim Lee.

Byrne admits that, after being away from the characters for over a decade, this is something of a homecoming, "which is very strange — not at all the reaction I would have expected," he says. "It took about a week for it to *start* feeling like that, actually. My first reaction was more...prosaic; more along the lines of 'Oh, another job, another assignment.' Then, slowly, over the space of a week, I began to think, 'This is a big deal. This is a big deal for the fan community; this is a big deal for the comics industry,' and, eventually, 'This is a big deal for *me*!'

"It *is* a big deal for me," he continues. "It's interesting to sit down and look at these guys and see how far they've come and how much they've changed since the point I left having anything to do with them. And, of course, to measure how fast it will be and how long it will be before I can get them *back* to where they were when I left them! That may take a while.

Byrne has distinct ideas on each of the characters in the two books, and he outlines them this way: "**Cyclops** is Mr. X-Men to me, always will be. He was my favorite character when I was 14 or 15 years old reading the book; he was my favorite character when I was drawing the book — yes, boys and girls, *not* Wolverine, but Cyclops. He is the linchpin around which the whole concept rotates.

"Then there's **Jean Grey**, who doesn't seem to be calling herself Marvel Girl these days. Jean is, of course, again, one of the founding members, one of the core group. She has been through a lot of crap over the years—a lot of which I was personally involved with, so I can freely and happily call it crap because I was there at the time. All that Phoenix stuff

and all that, which I now look back on and think of as 'Oh God — why did we do that?' Obviously, we'll be doing as little of that as possible during my tenure on *X-Men*."

Byrne is quick to note that Jean Grey cannot continue to be the one X-Man who is always referred to by her "real" name. "Marvel Girl is, perhaps, no longer appropriate. Marvel *Woman* is just goofy," he chuckles. "Marvel Woman sounds like the kind of name a bad sitcom would use for a super-hero. The name Marvel Girl never told us what she did anyway...so there's no real justification for clinging to it, anyway. So, yes, one of the things we'll have to do is figure out whether or not Jean gets a code name out of all this.

"**The Beast** is another member, another founding father," Byrne says, continuing his rundown of the team. "He's blue and furry again. He talks like himself now, not like whatever that was that Steve Englehart turned him into. So he feels more like he's one of the old guys. He was always a fun character; I always liked the idea of the 'bouncing, bombastic Beast,' as we used to call him.

"**Iceman:** another founding father, and a character who, even as a kid, I never really got a fix on. I'm not really sure what will happen with him."

On the other hand, Byrne is not at a loss to describe all the characters. **Rogue**, for example: "I think I have a pretty good fix on her," he says. "She's having a pretty good time with it, near as I can tell. That's pretty much the way I'll be playing her. Though it seems like she may have lost her powers — I'm not sure; I haven't had to write her yet. I've been asking the questions as the characters come up in the books. I call Bob Harras or I call Jim Lee and say, 'All right, where are we now with this guy?'

"**Archangel:** He's the first one I'm going to be campaigning for major changes in. Sorry, Walt and Weezie [Simonson], I want him back as the Angel, as fast as possible. I've already told Bob I don't really like the furry Beast — but he does — so I told him I'd trade. I'll let him keep the furry Beast if they'll let me turn Angel back into his real self.

"One of the reasons I want to do that, of course, is that I *know* Angel and I'm not really sure who Archangel is. Call it lazy if you want, but I'd rather have the characters in that state where I recognize them.

"**Storm:** She's the leader of one of the teams. I don't really know where Storm stands right now. I know she's a lot harder and a lot colder than she was when I was doing the book. I'm going to have to do some reading — some supplemental reading, as it were — to determine just how much harder and colder she is. I gave her a particularly tough line in the first issue I scripted and Bob Harras suggested it was *too* tough, so we softened it substantially.

"**Psylocke:** From what I can tell she's a pretty straight-forward tough female character with a heart of gold. I may be totally wrong on that. By the time I come to write her, I may find she's very different from the fix I have. She has a wonderfully visual power:

"I'll let Bob Harras keep
let me turn Archangel

I love the psychic dagger she goes around sticking into people's heads. I can see where that would be fun to play with.

"**Colossus:** Peter seems to have changed very little since the days when I was doing the book. He used to be a tough guy with the soul of a poet, and now he seems to be manifesting his poet's soul by drawing pictures. From what I've seen when he's not running around being possessed by the Shadow King, he seems unchanged.

"The only character I'm anticipating having any kind of problem with in terms of actually dialogue is *Gambit*, who is supposed to be a Cajun. That's an accent I am utterly unfamiliar with. Looking at the book, it appears he says 'Cher' every once in a while — or 'Cherie.' I think I'd like to figure out something more than that before I advance that particular character." Byrne suggests that the problem is that most of the Cajun "sound" is based on rhythm and lilt, rather than pronunciation. "Transliterated, it reads like 'dese and dose'; it could be a Brooklyn accent. 'Dat dere, over dere, dat kind'a ting dere.'

"So, in that sense, Gambit's the only one who scares me.

"And, of course, **Wolverine**! He's in the same group with the Beast, which strikes me as redundant somehow. I think I know who Wolverine is, since I take the credit and/or blame for a lot of what Wolverine became. He was pretty much a cypher when I came on the book. As I run excitedly reminding everyone, Chris wanted to write him out of the book when I first came on...and I remember saying, 'I'm not going to let you write the only Canadian out of the book!' I was very patriotic in those days. I got over that when I moved down here.

"I know Wolverine is a little more...noble, shall we say?" Byrne notes. "He worries about it a little more than he used to in my day, when he was simply a homocidal maniac. I would like to steer him, if I can, a little more to that concept — but since he has his own book, and his own series in *Marvel Comics Presents*, and is in 27 other projects, he's the one I actually have the least handle on.

"In fact, I just scripted—I'm not going to draw this; I'm not insane — a two-page 'Where's Waldo?' parody for *What Th'*, called 'Where's Wolverine?' We're hoping to get Sergio Aragones to draw this: It's a two-page spread of just about every character in the Marvel Universe fighting each other. There's a little box in the corner that says, 'Actually, Wolverine isn't here. He's busy appearing in 27 other titles this month.'"

"So, for the most part, except for newer ones like Rogue and Gambit, and the ones who have gone through major transformations, like Storm and Archangel, I don't anticipate a great deal of trouble hooking into them, right off the top."

That covers the active "field-team" members of the cast. But what about the others? What about Professor X? "When I was a kid I always hated Professor X. I also always hated Reed Richards," Byrne laughs. "I hated the smart ones who were in charge. And that's pretty much the way I'm going to be dealing with Professor X — the smart one who's in charge. He's the boss, the head of the team; he's the one who sits back home and says 'Go out and get in trouble...and I'll watch.'

"My take on him is that he is somewhat aloof, somewhat distant. Every three or four issues he gets one panel where he gets to say, 'Oh,

the furry Beast if they'll back into The Angel"

CYCLOPS *IS* MR. X-MEN TO ME.

He is the linchpin around which the whole concept rotates.

my poor X-Men — I worry about you all the time. By the way, go out and get killed.' I'm being kind of glib here."

Byrne says he is very much in favor of the decision to make Xavier a cripple again. "When Chris and I were doing the book, Chris wanted to get him out of the wheelchair and walking around and involved in the stories — which he did when I left," he recalls. "I argued against that because I felt that a mobile Professor X immediately makes the rest of the X-Men redundant.

"This guy is virtually unbeatable, as he demonstrated in the first half-dozen issues of the first series, when it was Professor X who came in at the end and actually beat both the Vanisher and the Blob, by walking in and saying, essentially, 'OK — you're not bad guys anymore.' ZAP! Or 'You forget ever having fought us!' ZAP!

"And I said, 'God—if he could just walk in and do this, he'd be impossible. The rest of the X-Men would be reduced to sitting on the sidelines, eating popcorn and watching Professor X trash the bad guys.'"

On the other hand, Byrne thinks the current split of characters between the two X-books is not the best. "If *I* had been in charge at the time, I would have been much more inclined to have the old guys in *Uncanny* and the new guys in *X-Men*...and not try to have this weird sort of intermingling.

"My fiendish scheme is just to have the two teams guest-star back and forth between the two books to the point where we just forget that they're guest-starring and just leave them there. Of course, the other plan would be to just play the book as a bi-weekly and just pull which ever characters I need for a particular story."

When the time comes that Byrne is taking a hand in the plotting (which may not be until some time in 1992), he has major ideas about what the plotlines should be. "The first major story arc that I, myself, am pushing for is a major house cleaning. 'Let's do the mutant massacre — but this time let's really massacre mutants,'" he explains. "Just knock off about 85 percent of the mutants in the world, because there are far too many of them. Let's try to get back to square one: You have good mutants and bad mutants, and every once in a while a new mutant shows up and we have to race to get to the new mutant before the bad guys get there." ✪

TO BE CONTINUED IN THE PAGES OF WIZARD 4!

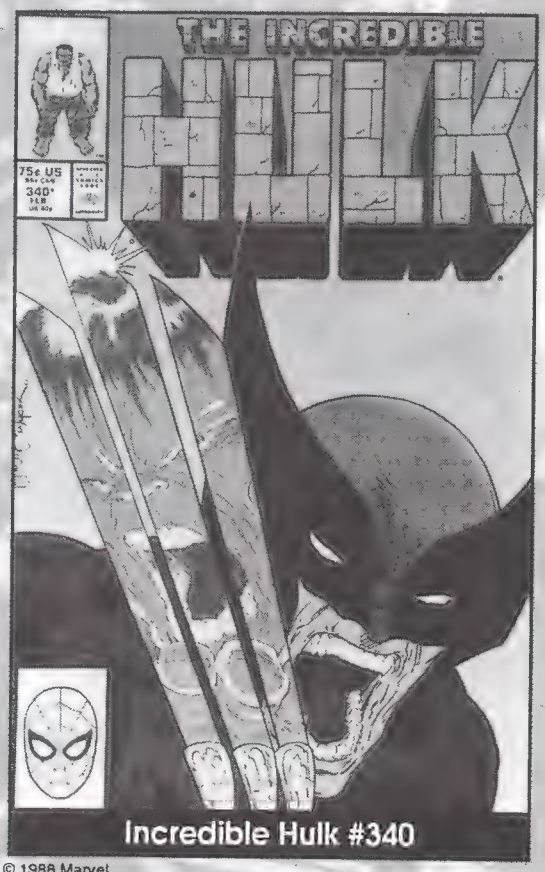
WIZQUIZ

Jim Lee and Grant Morrison

Todd McFarlane and Chris Claremont

Rob Liefeld and Frank Miller

What creative team (artist and writer) would be your dream come true? Every so often, a creative team (artist/writer) comes along and sets the comic world on its ear. The stories so beautifully told accented by artwork which seems to flow with the story. Great examples of this type of story-telling include Stephen Bissette and Alan Morre's run on *Swamp Thing* (issues #20-#64), Todd McFarlane and Peter David's run on *Incredible Hulk* (issues #330 - #345), and Klaus Janson and Frank Miller's *Daredevil* (issues #158 - #191), to name a few.



Incredible Hulk #340

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"THE BEST THERE IS AT WHAT HE DOES"

WOLVERINE™

THE MAN BEHIND THE CLAWS

by Andrew S. Harris

Secret agent. Samurai. Beast. Weapon. X-Man. The character of Wolverine has been all of these things at some point—and, sometimes, all of these things at one point. With adamantium razor claws and a mutant healing factor that can restore even the most devastating injuries, the training of a special forces soldier and a feral berserker fury, the man that is Wolverine is one of the most dangerous, brutal, and virtually unstoppable killing machines on earth.

But Logan, the man behind the machine, is much more than an adamantium skeleton, a healing factor and a set of claws. He is one of the most intensely developed characters in comics today; at the same time he is laced with as much mystery as his skeleton is laced with indestructible metal.

Such a complex individual is only the result of a decade-and-a-half of intensive character development. In fact, the character that made his debut in a brief appearance at the end of *Incredible Hulk* #180 hardly resembled the modern day character at all; he had no adamantium skeleton, no healing factor...not even forearm housings for his claws, which were initially designed to be telescoping points that were part of his gloves.

Although much has been elaborated upon in Wolverine's long tenure as one of Marvel Comics' most popular characters, much of his past is still unknown. Recent stories have depicted the process by which he received his adamantium skeleton and claws as part of the mysterious Weapon X program, but even when readers are given the opportunity to see some of his origin there are stretches of knowledge that

are kept hidden from us — such as who was behind it, and why. There have also been hints with the subtlety of a sledgehammer that Wolverine's blood enemy Sabretooth is in fact his father, but there's also evidence that it's *not* true, despite the strong resemblance

Wolverine has made more appearances than virtually any other contemporary Marvel Comics character, yet there are even more facets of Logan that to this day

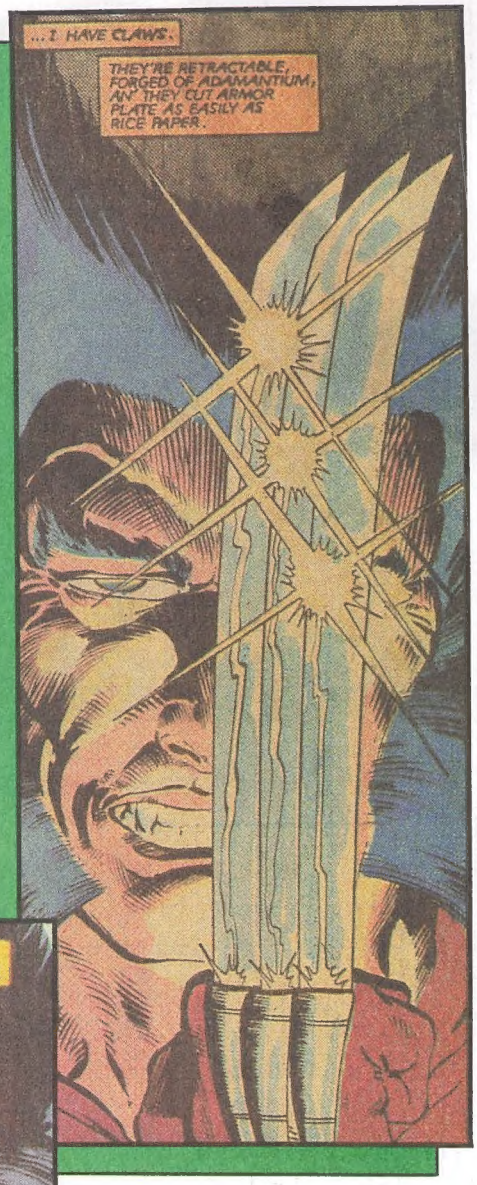
continue to reveal themselves. It's been developing for some time now that Wolverine's healing factor retards his aging process, and stories are now beginning to show his activity as a special intelligence agent for the Canadian government during World War II. There's even speculation that Logan may have been around far earlier than that, perhaps as far back as the Old West, thereby making him well over 100 years old.

Along with this development of his powers and history has been an evolution of his personality. Many readers point to Wolverine as the inspiration for the psychotic anti-heroes that populate so many successful series nowadays, but Logan has essentially left that mindset behind. It's true that few other characters are as capable of as much sheer carnage as Wolverine, and it's also true that Wolverine is not beyond such carnage, but across the years Logan has developed a different philosophy on life, death, and turning one into the other. He no longer is the man who once swung his claws at a teammate for laughing at him. He has learned to control his violent impulses and, if he has not yet mastered them, he has at the very least

learned to channel them. He has learned a code of personal honor and an appreciation of human life, such that he takes it only when circumstances press him to.

Time has tempered other elements of Logan's personality. He's even contemplated marriage and family life, though events have prevented him from following through on those plans. Nevertheless, he considers Mariko Yashida, head of the clan her father ran as a crime family, to be the closest thing he has to a wife, and both consider Akiko, the girl whom Mariko has taken in as her ward, to be their daughter.

In fact, it was Logan's protective behavior towards Akiko (orphaned as the result of an X-Men fight with an enemy in Japan), as well as towards other children, such as those in Power Pack, that has demonstrated the most telling aspects of Wolverine's character: Even though he has the training of an assassin and the rage of a wild beast, even though he is still capable of brutal killing without a moment of hesitation or remorse, even though it can be said that he has killed more people on-panel than any other "hero" in the history of comic books, he is not a mass-murderer, he is not a villian; he is still a hero.✪



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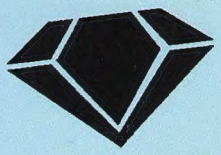

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